

CHEAP TRICK ■ LAMB OF GOD ■ DAVID GILMOUR
6 SONGS
WITH BASS LINES
LED ZEPPELIN
"MISTY MOUNTAIN HOP"
DEF LEPPARD
"BRINGIN' ON THE HEARTBREAK"
REBEL MEETS REBEL
"GET OUTTA MY LIFE"
ROBIN TROWER
"BRIDGE OF SIGHS"
THE RACONTEURS
"STEADY, AS SHE GOES"
AVENGED SEVENFOLD
"BEAST AND THE HARLOT"
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OF ANGELS & AIRWAVES
JADE PUGET
OF AFI
PLUS
HEROES OF WARPED
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UNDEROATH
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AFI'S JADE PUGET

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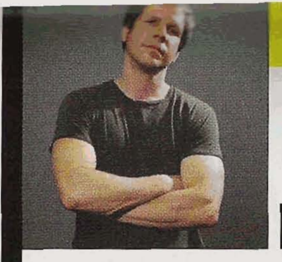
COVER PHOTO AND THIS PAGE: *Zach Cordner*



COLUMNS



Photograph by ZACH CORDNER



Progressive Is the New Black

WHAT'S UP WITH punk rock?

For years, punk was primarily about attitude: three chords, a wad of spit and a sneer. If your guitar happened to be in tune, so much the better. Over the past few years, however, the Warped Tour aesthetic has been rapidly evolving into something far more sophisticated than anything the Ramones or Black Flag ever imagined.

Recently, punk rockers Coheed and Cambria, Green Day and My Chemical Romance each released a large-scale, musically adventurous album, and as you will see in our cover story, AFI and Angels & Airwaves are continuing this trend. While the notion of "progressive" and "punk" would appear to be at odds, AFI's Jade Puget makes the case that punk is not about chops but pushing boundaries and opening up new frontiers.

Come to think of it, at a time when concise pop songs rule the radio and MTV, maybe the most punk thing you can do is write a seven-minute song and shove it down mainstream America's throat.

In fact, there is a precedent for this sort of behavior…which brings us to the other major feature in this issue: our salute to Frank Zappa. For three decades, until his death in 1993, Zappa thrilled open-minded rock fans with his brilliant combination of aggressive social commentary and extraordinary musicianship. Yes, Frank was a "punk" in his own way, but he was also a devastatingly complex composer and monster guitarist. For some of our younger readers who are not familiar with Zappa's legacy, allow Frank's son, Dweezil (pictured left), and guitar virtuoso Steve Vai to open your eyes to his renegade genius.



Should a punk rocker be progressive? Should they have the right to push the envelope? We think it goes without saying.

—BRAD TOLINSKI
Editor-in-Chief

JoeysGuitarTabs.net



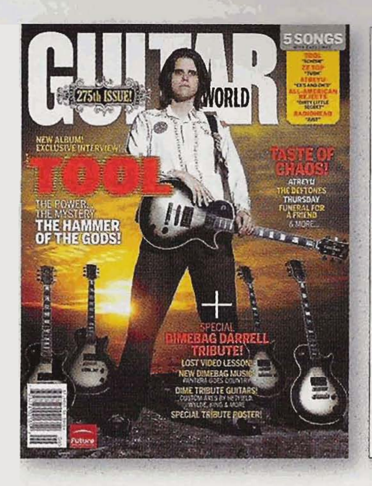
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LIVE AND LEARN

I'd like to thank Chris Gill for his interview with Adam Jones [*June 2006*], in which Jones acknowledged that learning technique and theory is different from playing music. I wish somebody had told me that when I started playing some 16 years ago. I spent so much time learning those damn scales, jazz chords and things that I will never use, and today I still suck. I have played very little with other musicians in my life, and I believe that's the missing link in my development. It's not that you shouldn't learn theory and technique but open your eyes, kids! If you lock yourself in your bedroom for eight hours a day studying theory, your music is probably going to sound like a carbon copy of Malmsteen, Satriani and Vai—only without the soul.

—*Felipe*
via email





I really appreciated the Tool interview in the most recent issue. As a huge fan of progressive rock, I greatly respect Tool for their efforts in keeping it alive. I enjoyed reading what Adam Jones had to say about their new release, *10,000 Days*. Chris Gill did a great job with the interview, and the "Schism" transcription was also greatly appreciated.

—*Joe Nelson*
Houston, TX

PEN PAL

It seems like every new issue tops the previous one. I believe ya'll reached the pinnacle of your publication with the June issue. It's great to see Tool back again, and the Adam Jones interview and Dimebag tribute were both awesome. It's nice to see ya'll keeping Dimebag's legacy alive. I am in prison, so I can't play guitar anymore, but *Guitar World* is still an inspiration to me, month after month.

—*Charles Holland*
Ventress Correctional Facility, Clayton, AL

BETTS OFF

Last week I caught Dickey Betts in concert, and along with his son Duane, Dickey had *GW* associate editor Andy Aledort onstage with him. Andy's playing was phenomenal! He played classic southern rock guitar with such authority that I forgot about listening to Dickey. Andy sounded deep, like he was an influence on Dickey and Duane Allman back in the late Sixties. It's a tribute to *Guitar World* that you have such incredible talent contributing to your magazine.

—*Banner Thomas*
Jacksonville, Florida

IT MOVED FROM WITHIN

As a major fan of Testament and guitarist Eric Peterson, I confess that I nearly crapped myself when I saw your feature on him in your Vulgar Display of Power column [*June 2006*]. It warmed my heart to see a man who helped give birth to thrash metal in the Eighties gain the attention that seems to have eluded him in the past. And once again, *Guitar World* shows that it knows its metal!

—*Gabe Sanders*
via email

DISC JOCKEYS

I just received my first issue and CD-ROM of my new *Guitar World* subscription. I am turning 54, undoubtedly old enough to be a father of a great many of your subscribers, and I want to say I am pleased with your mix of classic and new material and bands. A lot of "old guys" like me think that good guitar playing ceased in the Seventies. Thanks to your coverage, my ears tell me this isn't so. Of course, recognition of the great artists of an earlier era is an important part of the learning process. *Guitar World* manag to pay homage to the past, without being stuck in it.

—*John D*
San Bruno,

I have been a *Guitar World* reader for abo 10 years now, and I a very excited about t addition of CD-ROMs with every issue. I especially love the ge section on each CD— Paul Riario is a great guitar player and a ve fair gear editor. One suggestion would be have artists test the g you review every issu It would also be cool hear what guitar her and even up-and-com think of the new gear hitting music stores. I know I base ha my gear choic on what my favorite arti are using.

—*Anth*
Kri
via em

CORRECTION

In the Alice in Chains story in the July issue, the photo caption on page 50 should have read: Alice in Chains onstage in Atlantic City for *Decades Rock Live* taping with Duff McKagan (left) and Phil Anselmo (center)

TUNEUPS

INSIDE



THE RITE STUFF

Lamb of God make a blessed return to the metal forefront.



WIEDERHORN

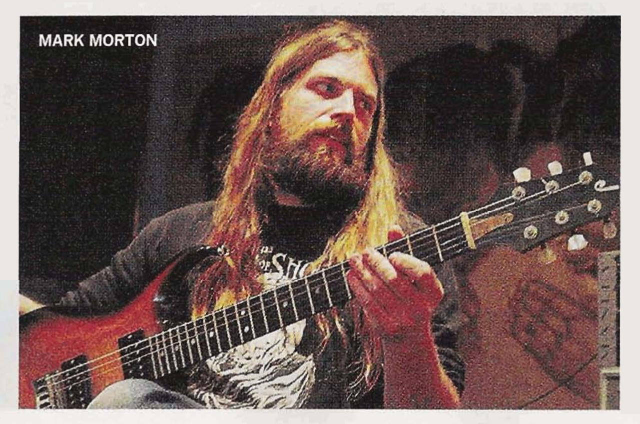


THEY KNEW IT would be tough to create an album more fierce, technical and explosive than their 2004 disc, *the Wake*, so Lamb of God took every ...ity to meet the challenge.

... they gave themselves more time by ... the writing process on the road during ...'s Sounds of the Underground tour. Then, ...ntly worked on the songs for six months (... as long as last time) in their Richmond, ... practice space before entering the ... with producer Machine. Not only did the ...e ease studio tensions—it also gave the ...s more room to experiment.

"...e past, as soon as we wrote something ..., it was written in stone," explains ... Mark Morton. "This time, we could do ...g and, even if it was cool, we could ...ing different ideas, just in case we liked ...g else better."

...result, Lamb of God's forthcoming record, *Sacrament*, is diverse and yet, oddly, consistent, says Morton. In addition to complex 32nd-note string-skipping riffs that are "practically impossible to play," there are simple 4/4 passages that draw the focus to the vocals. "We've embraced the idea that every song doesn't have to be a guitar or drum clinic to be good," says the guitarist. "Sometimes, the groove of a song hits harder if you give the listener space to absorb the information instead of always playing in 14/8 time at 210 beats per minute."



MARK MORTON

Some of the slower grooves on *Sacrament* were inspired by modern metal groups like the Sword and High on Fire, as well as old favorites, such as Trouble and ZZ Top. "There's a little bit of that redneck side in all of us," Morton says, and laughs. "We've toyed with those kinds of atmospheres before, but we're doing more of it now, and I think it definitely gives the music more peaks and valleys and makes for a more interesting listen." ■

SECRET MACHINES

Home Alone

By DON KAYE

SECRET MACHINES GUITARIST Ben Curtis came home after 18 months of straight touring behind the band's 2004 debut, *Now This Is Nowhere*, and found himself with…not much. Having been away for so long, he and his cohorts in the Brooklyn trio had neglected their relationships. "We loved doing this so much, that we really just dove in headfirst," says Curtis, who started his career playing drums for Tripping Daisy. "We went for it and didn't really look back, and I think when that time came to a close, we kind of realized, Good God, what have we been doing?"

A sense of isolation fuels much of the music on the trio's second effort, *Ten Silver Drops* (Reprise), especially on songs like "Alone, Jealous and Stoned" and "Daddy's in the Doldrums." Since forming in Dallas in 2000 and migrating to New York that same year, Secret Machines have gained a following with their complex, progressive sound and eight-minute tunes. This time, however, the hooks, as well as the music's emotional content, are stronger and more precise.

The sessions were recorded at the secluded Allaire Studios in upstate New York, but they began unproductively. "I saw firsthand why a lot of bands make horrible second records," says Curtis. "We went up there in autopilot mode. Fortunately, we realized that what we were doing [illegible] as crap, and [illegible] neede[illegible] soul in this thing."

The band scrapped the results of its first week of recording and started over from scratch. It was a wis[e] choice: the sounds on *Ten Silver Drops* are [illegible] and hypnotic. While the band [illegible] its own musical direction, Curtis [illegible] his bandmates aren't adverse [illegible] acceptance. "We've chosen to deal [illegible] culture and challenge it with something different, rather that just staying in an [illegible] art-rock corner." □

AXOLOGY
GUITAR Hagstrom Swede
AMP Laney VC30 2x12 combo
EFFECTS POD XT Pro, Moogerfooger Low-Pass Filter, Death by Audio pedals
STRINGS Dean Markley

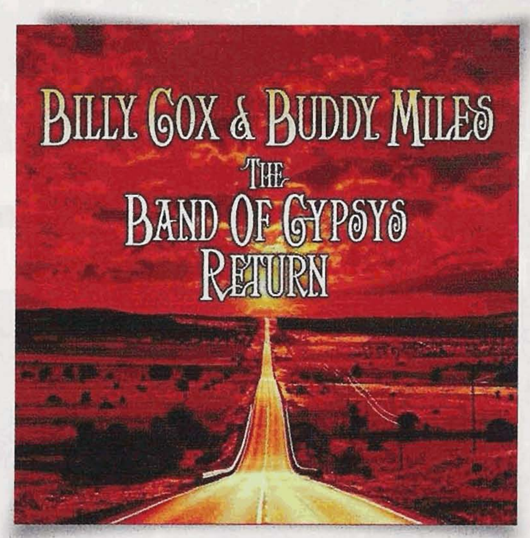


[illegible]e Best in Town

[illegible] legendary rhythm section record [illegible] tribute to Jimi

[illegible] and drummer Buddy Miles, [illegible] section that made [illegible] Hendrix's legendary [illegible] the music world recently [illegible] collection of new studio [illegible] performances that celebrate [illegible] bandmate. *Billy Cox & [illegible] Return* (Experience [illegible] form, jamming on such [illegible] Depression" and "Power [illegible] "old-school–style" r&b [illegible] entitled "Let Your World Be [illegible] the Best in Town."

[illegible] by a number of guest [illegible] Eric Gales, Kid Rock's [illegible] very own Andy [illegible] Cox calls "a musical [illegible] and Electric Church [illegible] a bonus DVD with in- [illegible] of the duo getting down [illegible] Haze." And while we are [illegible] searing guitar work on "Power of Soul" and his wild-assed, feedback-drenched version of "Machine Gun" are among the standout moments. ■



[illegible]VID GILMOUR

[illegible]

[illegible] pick up a guitar?
[illegible] he held it. And those [illegible] were so great that [illegible]

[illegible]
[illegible] to my neighbor. His [illegible] it and never gave it back. I think it was called a Tatay. And I've still got it.

What was the first song you learned?
The first one I learned was probably "Rock Island Line" by Leadbelly. I had a Pete Seeger guitar tutor record and book. He showed you how to play the chord of D and suggested a couple of songs that worked fairly well when played with just the one chord.

Do you remember your first gig?
I was in the Boy Scouts. I took the guitar to a sing-along where we sang some campfire-type songs. I just strummed along, playing an open guitar, without knowing how to play a single chord. I sat right at the back. Luckily, they could scarcely hear me strumming all out of tune.

What was your most embarrassing onstage moment?
When I was a teenager playing in one of my first bands, the amplifier developed some sort of problem and started to make a very loud roaring noise. The amp had four legs screwed in the bottom, like a piece of furniture. While I was playing, it moved across the stage until it fell over and broke.

Did you play it off cool?
I don't think so, no. I sort of stood there and probably wailed with embarrassment.

INTRODUCING

By BRAD ANGLE



RUSSIAN CIRCLES

ALBUM *Enter* (Flameshovel)
THE SOUND Instrumental indie rock with prog-metal leanings
HISTORY After the dissolution of math rockers Dakota/Dakota, guitarist Mike Sullivan and bassist Colin KeKuiper hooked up with drummer Dave Turncrantz to form RC. Following in the footsteps of fellow Chi-Town instru-metallers Pelican, RC build simple riffs into driving, atmospheric rockers.
TALKBOX "We wanted this make this album one giant piece, not a disjointed batch of songs," says Sullivan. "We went into the studio knowing what songs were in what order and how we were going to segue between each."



THE TREWS

ALBUM *Den of Thieves* (Sony BMG)
THE SOUND Melodic, hard-rocking pop
HISTORY Led by the twin guitars of brothers Colin and John-Angus MacDonald, the Trews have already scored Gold records and Top 10 singles in their native Canada. These young road warriors credit the 400-plus gigs they've played and the assistance of producer Jack Douglas (New York Dolls, Aerosmith) with helping to define the sound on *Den of Thieves*, the quartet's second album.
TALKBOX "Jack [*Douglas*] has a unique, organic approach that captured the energy of our band perfectly," says Colin. "He allowed us the artistic freedom to bring our sound and performance to new levels."



SPEAKERS FOR THE DEAD

ALBUM *Prey for Murder* (Magna Carta)
THE SOUND Metalcore with psychedelic solos and bark/sing vocals
HISTORY The Fresno, California, group delivers beefy riffs, tough breakdowns and spacey solos on its debut, *Prey for Murder*. Need hardcore credentials? Guitarist Jason Garcia was diagnosed with brain *and* lung cancer during the *Prey* sessions but insisted on completing his parts. He is currently undergoing chemotherapy.
TALKBOX "The album's concept is Armageddon," says singer Curtis Shamlin. "On the surface, the lyrics revolve mostly around the idea of personal turmoil, but it's really addressing the end times."

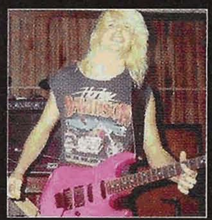
DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



MÁRIO PERES

AGE 23
HOMETOWN Lisbon, Portugal
GUITARS Gibson Les Paul, Aria-Pro MAC series, Michael GM221
SONG I'VE BEEN PLAYING "Dilemma" by Kiko Loureiro
GEAR I MOST WANT Tagima K1 model 2001, Ibanez RGT320Q or JEM 7V, Marshall JCM900



BRYAN "BIG B" HERMAN

AGE 35
HOMETOWN Gregory, SD
GUITAR A Hot-Pink Charvette
SONGS I'VE BEEN PLAYING Anything by C.C. DeVille
THE GEAR I MOST WANT A Boss Chorus pedal



TJ STARK

AGE 31
HOMETOWN Oshkosh, WI
GUITARS Schecter C-1s: Diamond Series, Artist and FR models
SONGS I'VE BEEN PLAYING Originals in my band, Lead Me Not (leadmenotarmy.com)
GEAR I MOST WANT More Schecter C-1 FRs and a Zakk Wylde Signature Les Paul

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!

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BET[redacted]AN'T PLAY THIS!

Rock's hottest players throw down the ultimate challenge.

THIS MONTH: EVERGREY'S HENRIK DANHAGE AND TOM ENGLUND

HENRIK DANHAGE "This lick [FIGURE 1] is based on a solo I improvised in the title track to our latest album, *Monday Morning Apocalypse* [*InsideOut Music*]. It pretty much represents what I play when we perform the song live. The phrases are built around the E Phrygian dominant mode [*E F G♯ A B C D*], which is the fifth mode of A harmonic minor [*A B C D E F G♯*].

"I start out with a lot of string bends and some tapping, with a few of the tapped notes close to the fretting hand. I also tap onto some of the bent notes, which creates a slinky swooping kind of sound, à la Eddie Van Halen. When bending, try to use two fingers where possible for extra support and control. I do some alternate picking and string skipping in the second phrase [*bars 5–7*] and finish up with more tapping and bending, using finger slides to move up the high E string. After you play through the run a few times, you'll start to see and anticipate the appropriate fingerings."

TOM ENGLUND "My lick [FIGURE 2] is also based on a solo passage in 'Monday Morning Apocalypse.' It comes right before Henrick's solo, and it's built around A harmonic minor. I start out with a lot of double pull-offs and hammer-ons, which I use in conjunction with finger slides to get a sinewy, snake charmer-like sound, and move up and down the neck. Make sure your hammer-ons are strong, and when pulling off, pull the string slightly in toward your palm to keep the notes from dying out.

"In bars 3 and 4, I move across the neck and do some string skipping, using alternate picking. I finish the solo with a bluesy lick based on the fifth-position A minor pentatonic box pattern [*A C D E G*], with the flatted fifth, sixth and ninth [*E♭, F♯ and B, respectively*] added for color." ■

ON DISC

All guitars are in drop-D tuned down one whole step (low to high: C G C F A D).

FIGURE 1 Henrik Danhage

N.C.(E5) (dive w/bar) full 1/2 full full full P.M. T A B

FIGURE 2 Tom Englund

A5 D5 P.M. full rake full D5 Em





From the Ashes

Tommy Bolin's long-forgotten legacy gets dusted off with Whips and Roses 1.

TOMMY BOLIN
Whips and Roses 1
SPV

TOMMY BOLIN WAS a fire starter who flamed out too soon. Yet, 30 years after his death from a heroin overdose in a Miami hotel room on December 4, 1976, his ghost still hovers over today's astute rock-based guitarists like those of Jimi Hendrix, Randy Rhoads and Stevie Ray Vaughan.

The difference is that Bolin was more versatile than those six-string masters. When he died at age 25, he left behind a catalog so versatile, it's comparable only to Jeff Beck's compendium of genre-jumping and -bending recordings. And as Bolin's legend has it, the Iowa kid who looked born to rock stardom was an influence on Beck, particularly in the formulation of the latter's 1975 masterpiece, *Blow by Blow*.

That's the case made by several tracks on *Whips and Roses 1*, a collection of alternate takes and previously unheard treasures exhumed from Bolin's vaults. "Cookoo" certainly attests to it, from the throaty tone of Bolin's slide and lead guitars to the funky "Air Blower"–like chords to the rhythm section that blasts straight up the middle of jazz, funk and ironclad rock. As with Beck, there's a comparable sense of whimsy in Bolin's playing, as he flirts with chicken picking to pluck out yelping overtones, uses an echo box for fluttering feedback, tugs out whammy-bar moans and speed picks his strings to a scream by sliding his fingers up and down his guitar's neck. It's a display of casual daredevilry only the most utterly comfortable players can improvise.

Bolin was tough to classify almost from the get-go. In 1968, after three garage bands and a move to Denver, he founded Zephyr, which played a confounding mix of rock, blues and jazz. His reputation was cemented in 1971 when he left Zephyr to form Energy, a jazz fusion outfit that led Bolin to contribute some of his most blazing licks to Mahavishnu Orchestra drummer Billy Cobham's 1973 classic *Spectrum*, still an essential disc for fans of electric jazz and lightning guitar.

From there, Bolin's stardom was assured. In 1975, following a stint with blues-rock group the James Gang and the release of his solo debut, *Teaser*, Bolin made his high-profile bow as Ritchie Blackmore's replacement in Deep Purple. His playing remains the highlight of Purple's otherwise disappointing *Come Taste the Band*, but a year later, the band split up. Bolin returned to the studio for his final studio recording, 1976's *Private Eyes*.

This is not the first time the Bolin vault has been raided: Rhino released the excellent *From the Archives, Vol. 1* in 1996, and the guitarist's brother Johnnie has been issuing CDs of rarities since about the same time. However, *Whips and Roses 1* is easily the best collection of unheard Bolin material since the Rhino release.

Much of the music comes from Bolin's *Teaser* days, including a crunchy version of that album's title track and "Wild Dogs," a slide guitar epic that features layers of gracefully howling harmonized lines and one of Bolin's most introspective lyrics. His slightly pinched and dusty vocal performance adds resonance to this tale of loneliness and search for identity. The 16-minute studio jam "Flying Fingers" works its way through nearly every style in his repertoire before Bolin ends it with some cool blowing and bending that fades into quiet whining feedback.

His own final fade was likewise hushed. Bolin was alone in his Miami hotel room when he died, one day after opening a show for none other than Jeff Beck. With *Whips and Roses*, his long-dormant legacy at last receives the boost it needs—and deserves—to place Bolin where he belongs: in the pantheon of rock's greatest guitarists.

— Ted Drozdowski

Editors' Picks



Sick of It All
Death to Tyrants
ABACUS

Unmoved by emo, unaffected by metalcore, Sick of It All celebrate their 20th anniversary by continuing as if it were 1986 and they were still playing weekend matinees at CBGB. The band's ninth album of scathing political hardcore, *Death to Tyrants*, is less about musical growth than self-empowerment and personal expression. While the songs aren't exactly groundbreaking, they're delivered with the kind of raging passion and steadfast conviction that keeps them relevant. And tracks like "Die Alone" and "Take the Night Off" are enhanced with enough sonic variation (stop-start dynamics, metallic chugging) to be sonically enjoyable.
—Jon Wiederhorn



The Disco Biscuits
The Wind at Four to Fly
SCI FIDELITY

Much of this quartet's considerable techno-rock magic is the result of sublimated alpha-male impulses, and two and a half hours of it are packed into this wild, live double-CD. Guitarist Jon Gutwillig distills classical licks, jazz-bo finesse and rock-god energy into ever-evolving conversational lines that mesh with his bandmates' respective patterns. Always greater than the sum of its parts, the Disco Biscuits' expanding and contracting musical mandalas could sweep you off your feet.
—Richard Gehr



Sonic Youth
Rather Ripped
GEFFEN

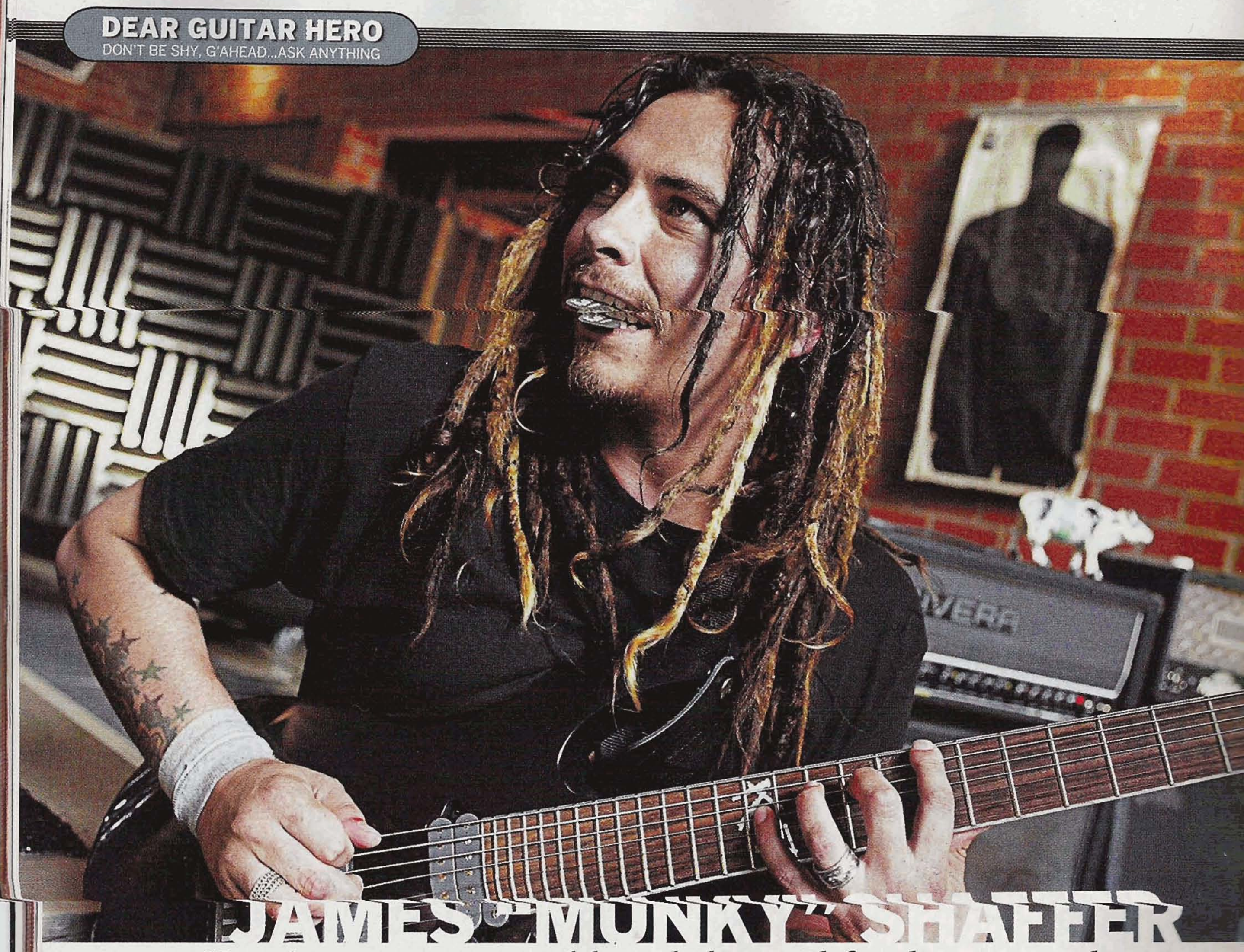
Some 25 years since their chaotic debut, Sonic Youth continue to find new ways to make unconventional tunings, dissonant musicianship and jarring arrangements irresistible. *Ripped*, the group's 16th full studio album, combines the icy dreamscapes and haunting exorcisms of 1988's *Daydream Nation* with the more accessible song structures of 1990's *Goo*. Whether relying on clean, chiming chords and single plucked notes ("Incinerate"), eerie natural harmonics ("Do You Believe in Rapture") or rock-out riffs and weird distorted licks ("What a Waste"), Sonic Youth demonstrate rock's endless possibilities.
—Jon Wiederhorn



Bouncing Souls
The Gold Record
EPITAPH

Bouncing Souls' eighth studio album begins...

Beyond Fear
Beyond Fear
SPV



JAMES "MUNKY" SHAFFER

Korn's seven-stringer blazed the trail for down-tuned guitar playing in the nu-metal Nineties. But what Guitar World *readers really want to know is...*

What initially attracted you to the seven-string guitar, and when did you switch from playing a six-string?

—Owen Prichard

I made the switch between '90 and '91 after I heard *Passion and Warfare* by Steve Vai. That album introduced me to the seven-string, and I just bugged-out on it; I saw so much potential in it. As soon as I heard *Passion*, I went to Guitar Center and put money down on a seven-string. I *had* to have one. The one I bought was white, with a graphic of pyramids going down the front. I found the seven-string to be the ultimate tool to grind out heavy barre chords and low minor chords with alternate low notes. Actually, Ibanez has refurbished that original white seven-string, and I still play it on tour.

* * * * *

Most guitarists use a wide array of axes in the studio. Do you stick with your trusty seven-string or do you play any six-strings on Korn's records?

—Matt Ellis

The guitar I have in my hotel room and on my bus is a seven-string, but when I'm recording, I use all different types of guitars. I find that when I go back to the six-string, I can really come up with a lot of cool stuff I might not have thought of if I were playing the seven-string. At the same time, the seven-string offers more room for exploration. Plus, it's an instrument that's only 10 years old, so I feel I'm playing a role in writing its history.

* * * * *

Your setup has changed drastically over the years, from just a couple of stomp boxes to an overloaded pedal board. What inspires you to try new effects?

—John Ayersmith

Being in the studio and experimenting with new sounds and textures. It's during the creative songwriting process that I start exploring ne pedals. And after something's been recorde with a new effect, I introduce the new peda my pedal board…which is why my pedal bo has grown into this enormous friggin' space [*laughs*] I'm currently running 13 or 14 ped deep. It's outta control.

* * * * *

How did you grow such gnarly dreads? Did go to a salon or did you just let them get fil all by themselves?

—Joey Gi

I just let them get filthy all by themselves not to fuck with them. I have naturally cu hair, so growing dreads was not too diffic Also, when the band was living in Huntin Beach [*California*], I was surfing a lot, an saltwater helps dread up the hair really fa

* * * * *

Korn were such trendsetters and left their stam the usic scene. I have to ask though: D

Do you want to slap the hell out of all the shitty bands that followed you and recycled your riffs and style?

—Joshua Soto

Yes, I would like to slap them silly…if they're doing it badly! [laughs] But it's flattering when I see bands that do it well. We didn't know what we had until we'd made a couple of records. The fans helped us with that. They'd tell us, "Your music had such an impact on me. Without it I'd be dead. You saved my life." That type of stuff confirmed for us that we were doing a good thing.

✶ ✶ ✶ ✶ ✶

Were you surprised that [ex-Korn guitarist] Brian "Head" Welch left because he found God? What are your feelings about it now?

—Robert Rader

I guess I was surprised. I didn't think he would really leave. But when he didn't show up for a few rehearsals, I had a feeling in my gut that he wasn't going to come back. I felt sick, like I had lost a best friend. It was very sad, and I'm still sad about it. I miss him very much. On the other hand, if he didn't leave, I don't think the rest of us would have been so determined to come up with the great new album we just wrote [*See You on the Other Side*]. Head's leaving was an opportunity for Korn to try something new. We sat down and said, "We can either make another record that's only gonna sell to our hardcore fans, or we can use this as an opportunity to do something great and new that will make our career last another 10 years." So, I honestly gotta thank Head, 'cause if he stayed in the band, I don't think we would've gone in this direction.

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How are you guys going to play your old songs with only one guitar player? Did you consider rewriting parts to accommodate one guitarist?

—Alex Beltz

When I started to write songs for *See You on the Other Side*, I was really worried about how we were going to proceed as a band with one guitarist. I wondered, Should I write the new stuff for one guitar? I was also concerned about how we were going to perform the old songs. For the new material, I decided that I would just layer as many guitars as I felt were necessary to make it sound like Korn, and naturally, it ended up being two. Three or four weeks into the writing process, I came to the conclusion that we needed a second guitarist to help me play live, because I knew I couldn't pull off the new material, let alone the old songs, onstage. I accepted that we needed another guitarist, but honestly, I was trying to avoid it. [laughs]

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Can we ever expect to hear a Munky solo album? What would it sound like?

—Jay Dee

Yes. I'm already jotting down ideas for a solo record. It's gonna have a lot of instrumental textures, mixed with some heavy electronic drum stuff over ambient background atmospheres. That's the concept I've got in my head. Now it's just a matter of making time to sit down and write it.

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What current guitar players or bands appeal to you? Do you pay attention to any new trends like metalcore or screamo?

—Jeremy Dingey

I like metalcore more than screamo. In fact, I really don't like screamo very much. I think metalcore's rawer and will probably last longer. But I haven't been keeping an eye on contemporary pop culture; I've been concentrating more on older music. I'm feeling very inspired again by listening to Jimmy Page, especially his live work. Then there's always Dimebag Darrell—he's a constant source of inspiration—and Steve Vai. When I see Steve play, I think, That guy has fucking *mastered* the instrument!



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You and Head were great friends for many years. Are you still in touch? Has your relationship changed dramatically?

—Topper Wear

Yes, the relationship's changed dramatically: there isn't one. He doesn't call me, even though he's got my phone number and he knows where I am. But it's okay: if he doesn't want to talk with me, then I don't want to talk to him. Honestly, I'm a little bitter about it. I don't understand why we couldn't have remained friends. It's not like I was fucking married to him. Actually, I *am* better friends with my ex-wife! [laughs] I've only spoken to Head once since he left the band; it was about three months after. He said he was gonna come down to the studio, but he never did. He's never faced me, or any of us for that matter. He's never said "sorry," or anything. Fucking cowardly.

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A certain element of the guitar world has always criticized you guys for not really being able to play. How do you respond, and has that bugged you over the years?

—Manav-Bir

It doesn't bother me. I don't care what people think. Even I think I'm not a very good guitarist. [laughs] Actually, I am a good guitarist, just not a great one. It's the same thing with Korn: Fieldy [*Reginald Arvizu*] is a good bass player, David [*Silveria*] is a good drummer, and together we make a great band. It's the chemistry between each member and the combination of what everyone brings to the table that make Korn what we are. As far as what we do, being able to write a great song is more important than being great players. I'm probably almost as good as Keith Richards. [laughs] I mean, he's a great guitar player in the Rolling Stones. But if you put him in Lamb of God, he's not gonna be so great. [laughs]

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Is it true that Korn are planning an album of covers?

—Roy

Yes, we are. Jonathan wants to do Prince's "Erotic City." I want to try "Diary of a Madman," which will be *quite* challenging for me, 'cause I'm dipping into Randy Rhoads' shit. [laughs] I also want to do "Godzilla" by Blue Öyster Cult. It's just so heavy. It would be sick. ■

"The hour of music that rocks my world..."

JOHN5

The world's finest shredders grace the Rob Zombie guitarist's list of essential tunes.

Interview by Brad Angle

"THE STAR SPANGLED BANNER"
Jimi Hendrix
Woodstock (1970)

"Hearing this song is what first made me want to play guitar. I was seven years old, and I saw Jimi Hendrix's Woodstock performance of 'The Star Spangled Banner' on TV. I was like, 'Oh my god. That's what I wanna do!' [*laughs*] Hendrix was so graceful and got all these crazy sounds out of his guitar. Right after I saw that footage, I started taking guitar lessons. During the Zombie set [*on Rob Zombie's current* Educated Horses *tour*], I have a guitar solo where I play 'The Star Spangled Banner' with my teeth. So even now, I'm still giving praise to Hendrix's version."

"ERUPTION"
Van Halen
Van Halen (1978)

"I was 10 years old when I first heard 'Eruption.' A friend of mine played me the *Van Halen* album, and I had an epiphany. I was like, 'Geez, this is like *nothing* I ever imagined.' 'Eruption' had an incredible fire to it. Van Halen opened up so many doors for me. Before that, I was mostly playing a lot of bluesy Hendrix-type stuff. But after hearing 'Eruption,' I turned into a total Van Halen nut, doing the whole Kramer-and-Floyd Rose thing. Van Halen changed the way I looked at the guitar, its sound—everything."

"FAR BEYOND THE SUN"
Yngwie Malmsteen
Rising Force (1984)

"When I heard this song, I was 14 years old and in the car on my way to a Ratt concert. I was blown away. When the song stopped and the DJ said, 'That was Yngwie Malmsteen,' I wasn't sure who that was or even *what* that was. [*laughs*] I loved his licks and tried to incorporate them into my style. I still remember the Ratt concert, too. That night I couldn't get Yngwie out of my head. It was like 'Round and Round' and 'Back for More' with 'Far Beyond the Sun' circling in the back of my mind!"

"FRENZY"
Racer X
Street Lethal (1986)

"I was really into Yngwie, but when I heard Paul Gilbert I thought, This is just about as crazy as it can get. I think I'm still correct. Paul Gilbert was, and still is, such an amazing player. Plus, when 'Frenzy' came out, he was just a kid. I still use a lot of Paul's techniques, like sliding arpeggios, in my solo work. To this day 'Frenzy' still sounds great to me. I listen to it all the time."

"SURFING WITH THE ALIEN"
Joe Satriani
Surfing with the Alien (1987)

"When *Surfing with the Alien* came out, I was like, 'Not only does this song have incredible guitar playing but it's actually a great song, too.' I was into shredding, but I was also trying to write the best song I could, instead of just putting a few chords together and going, 'Wait for the solo.' Joe took it to the next level by writing an awesome song that had fantastic guitar playing, catchy melodies and outstanding solos."

"WELCOME TO THE JUNGLE"
Guns N' Roses
Appetite for Destruction (1987)

"By the time I heard this song, I was already a player: I was schooled, had knowledge, understood things and was playing a bunch of shows. But when I saw Guns N' Roses, I was like, 'Oh my god. Not only is this so good sonically, it's visually amazing, too.' I came from a nice, upper-class family, but because of 'Welcome to the Jungle,' I hit the road and drove to California to make music my life. I made a pact with myself to never give up. When I was sleeping in warehouses or wherever, that song really kept me going. It sounds cheesy, but it's tru Now Slash is a good friend of mine, but I don't think I've ever told him how much of an impact that song h on my life. 'Welcome to the Jungle' one of the reasons I'm still doing w I'm doing now: living in Los Angeles playing music and doing interviews with *Guitar World*!"

"THE ATTITUDE SONG
Steve Vai
Flex-Able (1984)

"Steve was so precise and perfect with his playing on this song. Whe I heard it, I was deep into 'musical' stuff, like modes, tapping and different scales and techniques. Af I heard 'The Attitude Song,' I to study Steve's playing. I wanted learn everything I could about him.

"KILLING IN THE NAME"
Rage Against the Machin
Rage Against the Machine (1992)

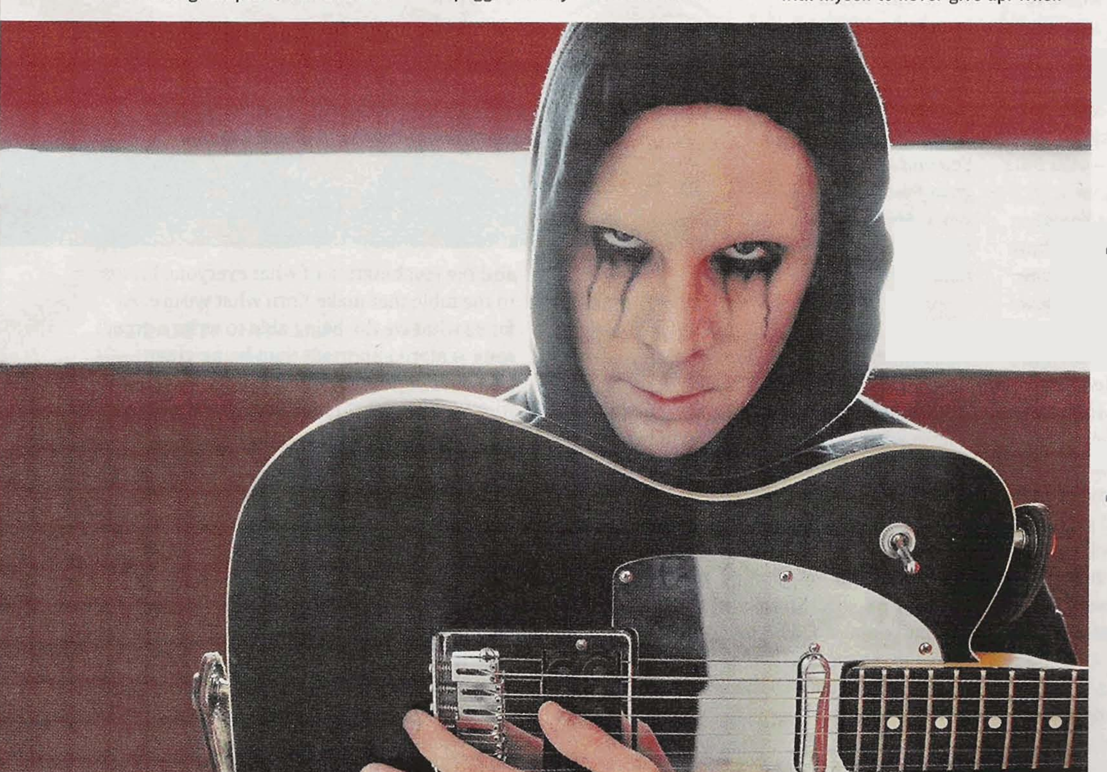
"I was driving to my apartment in Northridge [*California*] when I hear this heavy guitar groove come over the radio. When the solo started, I w like, 'That is so smart!' Tom Morello uses all these different sounds but still keeps the melody simple enoug for someone to hum. After hearing Morello's technique and sound, I wa like, 'Wow, what if I do the shreddin stuff and combine it with cool noise It sounded like the best of both worlds. Not only did Morello write great songs but he also ripped grea solos. It was so inspiring to learn how he made sounds by flicking his guitar's toggle switch back and fort scraping an allen wrench across the strings and using a Whammy Pedal.

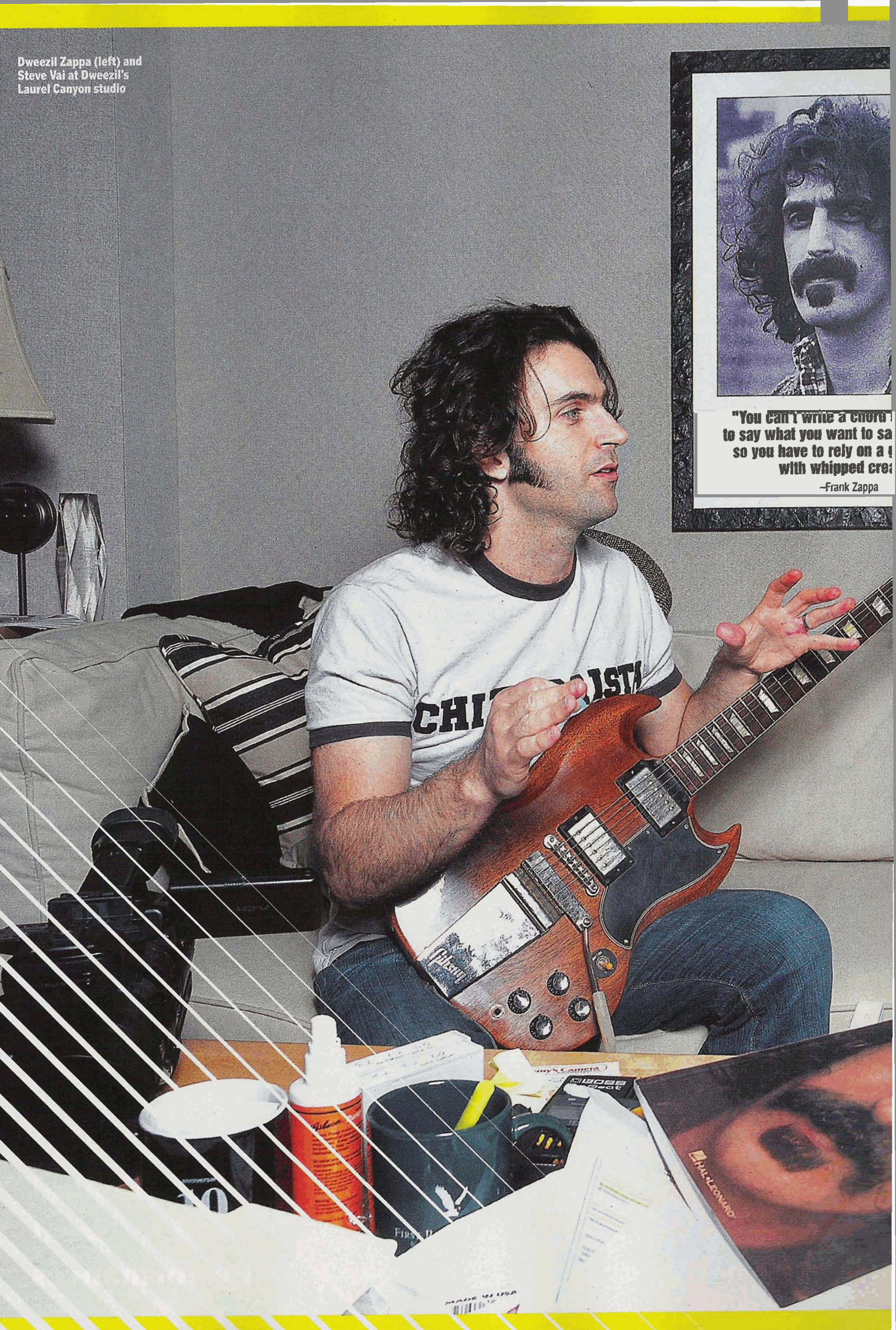
"MELTDOWN"
Vinnie Moore
Meltdown (1991)

"This song is so heavy. Vinnie Moor mixes this mean, groove-type riff with some cool shredding. He wasn't playing neoclassical style; instead he was getting behind that groove. I sti listen to it today. Great song, great record. Hats off to him, 'cause his is just a perfect mix."

"NASHVILLE PICKIN'
Doc Watson
Southbound (1966)

"A lot of people may not be familiar with Doc, but they should be. I first heard his stuff when I was touring w k.d. lang. Her fiddle player would liste to Doc Watson, and it really inspired me. This song is so great. It's all in major, with cool and unusual techniq like chicken picking, banjo rolls, cool harmonics, hybrid picking... Hearing Doc Watson really opened up the doo to a whole other world for me." ■





Dweezil Zappa (left) and Steve Vai at Dweezil's Laurel Canyon studio

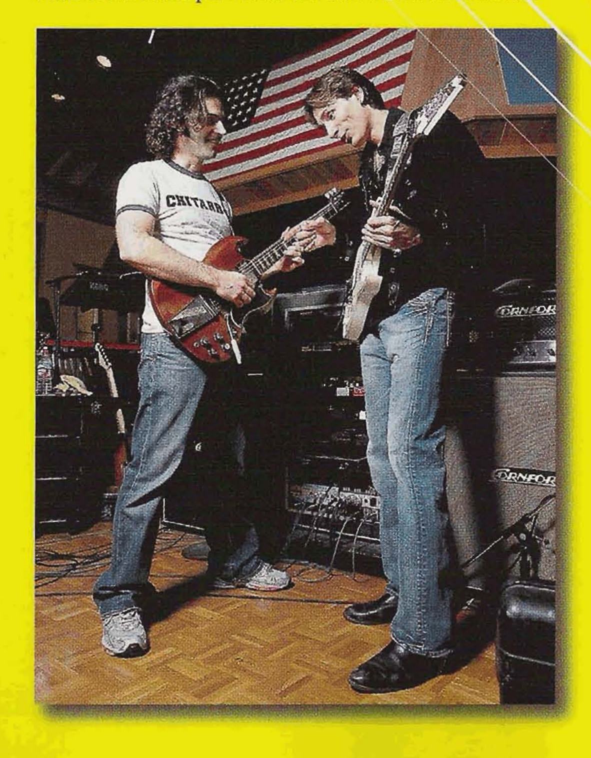
LET'S BE FRANK

On the eve of their tour honoring **Frank Zappa**'s music, **Dweezil Zappa** and guitar ace **Steve Vai** trade memories of the man who gave them their start.

by Alan di Perna
PHOTOGRAPHS BY NEIL ZLOZOWER

STRANGE MUSIC EMANATES FROM a house in L.A.'s Laurel Canyon. Walking up the peaceful, wooded road that leads to the house, one can just make out the muffled sounds of bass and drums. But once you get inside the structure's wood-paneled basement studio, you can hear the music of Frank Zappa ringing out in all its gnarly, intricate glory, played with consummate finesse and accuracy by a group of eight musicians.

Welcome to the famed Utility Muffin Research Kitchen (UMRK), the home studio that Frank Zappa built in the latter part of his life and where he recorded



many of the outstanding albums in his vast catalog. The composer/guitarist/satirist/all-around genius passed away in 1993. It has been a long time since this music has bounced live off these walls, but now Frank's compositions are rocking the house once more.

Surprisingly, the group playing this music so faithfully and spiritedly isn't made up of graying hippies from Frank's day. Yes, Zappa vet Napoleon Murphy Brock is on vocals, sax and flute, but most of the musicians in the room are people in their twenties and thirties who never played with Frank. Most, if not all, of them hadn't even been born when Zappa released his 1966 debut album, *Freak Out*, forever altering the course of rock music. Yet they're performing Frank's stuff like they were born to it, grinning at one another as they negotiate tricky cues, glowing in their collective ability to ace the daunting tonal clusters and dizzying time signatures that the master set down on the page during his time on this Earth.

Frank in the Sixties

Standing in the center of the room, directing the proceedings with a Gibson SG around his neck and a bank of amps at his back, is Dweezil Zappa, Frank's eldest son. The whole ensemble is Dweezil's idea. It's called Zappa Plays Zappa and if you're lucky it will be coming to your city soon. Dweezil and his band will be touring Europe and America, playing a selection of compositions culled from nearly every period of Frank's three-decade career—classics like "Montana," "King Kong," "The Black Page," "Peaches En Regalia" and "Help, I'm a Rock"—a real wet dream for Zappa fans. And to sweeten the deal, instrumental titans and Zappa alumni Steve Vai and Terry Bozzio will be joining the ensemble for a portion of the show. But the core band is made up exclusively of younger players. That was a key part of Dweezil's concept.

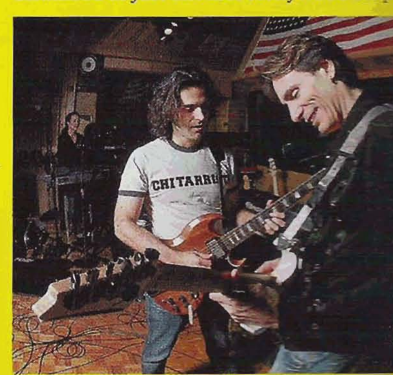
Frank with Dweezil

"I had to have a band that would sound like the real thing playing with someone like Napoleon or Steve," says Dweezil. "And my other criter was to find younger players, because a bi part of my goal is to pose a younger gene tion of fans to Frank' music. If it was only playing with former band members—gre musicians who are fr a different generatio it wouldn't necessari have the same appea a younger audience."

Dweezil and his band are uncannily accurate in reproduc not only the exact no of Frank's compositic but also the music's tonal nuances and rhythmic freedom. T is what caught Steve Vai's ear and made h an eager participant the project. Vai bega his professional care as a member of Frank band in 1979. The el Zappa was a mentor even something of a ther figure for the yo virtuoso. For Vai this truly a labor of love.

"I get offers to do Zappa stuff all the ti and I don't do it," he says. "But when Dwe called, I was so impressed with the set l he picked and just th idea of being able to play that music again having somebody to play it with on the gui Can you imagine two beautifully toned, rounded guitars playing 'The Black Page' together? That's an unprecedented thing."

Now 36 years old, Dweezil bears more than a passing resemblance to his father, thanks to his heavy eyebrows and pronoun angular nose. But he's more laidback than Frank was. If he inherited his dad's biting, acerbic wit, he keeps it to himself. Up unti recently, Dweezil was in some peril of bein dismissed as just another Hollywood bit p



er: the son of someone famous, a lightweight, gen-x answer to Charles Nelson Reilly. He did a little TV, hooked up with songstress Lisa Loeb and made a few albums that didn't exactly set the world on fire. But one day he attempted to learn one of his father's compositions on guitar, and it was as if he fell down the proverbial rabbit hole. Dweezil became completely obsessed with his father's music, studying it day and night, honing his guitar chops to be able to play it, even studying audio engineering to better decode the dense sounds of his father's recorded legacy. He has come remarkably close to matching his dad's distinctive phrasing on guitar and his unique tonality. But Dweezil still manages to inject something of his own as well. Studying Frank has helped him grow tremendously as a musician.



"I think people know that I play guitar, but they haven't really heard me play," he says. "So I want them to know how this band was put together. I wanted to have a shared experience with the people I hired to be in the band—to train them to play the music in the same way I learned it: by really paying attention to details. That's different than having been trained by Frank himself, as Steve, Terry and Napoleon were. So when they come out to play, that's going to bring still another perspective to the music. But it's not coming from a place of trying to recreate a nostalgic thing. People might misinterpr what I'm doing as just cloning, or trying to trade on my famous last name. But I think people will get it when they actually see what I'm doing. I'm really dedicated and emotionally attached to this. It's not just a way to get my name in the paper."

Indeed, Dweezil seems almost possesse with a sense of mission—not to mention h father's intense work ethic. While assembling and rehearsing Zappa Plays Zappa, h also recorded a brash new solo album of h own, *Go With What You Know* (see sidebar playing nearly all the instruments, produc and engineering the disc on a Nuendo com puter recording system. Not unlike his dad Dweezil has turned himself into a one-man industry, organizing much of the Zappa P Zappa tour himself and even arranging his own press interviews.

Speaking of which, Steve Vai walks in the UMRK control room, right on cue and punctual as always, for his *Guitar World* interview with Dweezil. Vai spent a lot of time with Frank in this very room, and the place looks much the same as it did in Frank's day, with creative clutter all over place—guitars, CDs, photos, posters, ope books and magazines sprawled over every conceivable surface, strewn amid Zappa promo items like a molded figurine of Fra as the "Republican sleazeball" from the 1 *Broadway the Hard Way* period. Finding himself in this environment once again is clearly an emotional moment for Vai.

"Hey, didn't this floor used to go down step?" he asks.

"Yeah," Dweezil replies, "but we chang it when we updated the (continued on page

MOTHER OF RE-INVENTION

Dweezil Zappa updates the virtuoso guitar genre with his new shred-meets-techno solo album, *Go with What You Know*. BY ALAN DI PERNA

DWEEZIL ZAPPA wanted to get back to his roots with his new album, *Go with What You Know*. "I was intending to make a real guitar-oriented rock record. I wanted to have some of that Eighties vibe of 'this is heavy guitar' while retaining a sense of melody. Like on Van Halen's records, my favorite of which is *Fair Warning*." That, he explains, is the reason for the record's title: "This album is my attempt to get back to basics, to the reason why I started playing guitar.

"But then I got sidetracked with my computer," says Zappa. "And it ended up being this more cinematic kind of thing."

The album was Zappa's first experience with computer-based recording, in this case a turbo-charged Nuendo system. As a result, there isn't a riff, texture or vocal on the disc that isn't flanged, filtered, auto-panned and otherwise digitally mutated to the ultimate degree achievable with current computer firepower. In a sense, Zappa has extended shred guitar's over-the-top aesthetic into the domain of production and engineering.

"I was trying to employ modern production styles—what people are listening to outside of traditional rock—and then put lead guitar on top of that. I hear a lot of great electronic tracks with cool programming and really interesting synth sounds, but they never have any human element or really good guitar playing. On the other hand, virtuoso guitar records have become standardized to the point of being almost a joke. For a while it was like, 'Oh, it sounds like a beer commercial.' Then it just became gymnastics."

Zappa brings a well-honed sense of melody to his attempt at bridging the gap between techno and shred, arriving at something completely unique in the process. He played most of the instruments himself, although his fellow fret fiend TJ Helmerich plays on one song ("The Grind"), and Terry Bozzio and Zappa Plays Zappa drummer Joe Travers contributed some beats. But ultimately the disc is unmistakably Dweezil. He even put his own stamp on his dad's signature composition "Peaches en Regalia."

"That's me playing to Frank's actual multitrack from *Hot Rats*," he explains. "I wanted to play on guitar all the melodic content that was originally done on organ, flute, clarinet and saxophone. I left Frank's acoustic guitar solo on and I'm doubling it in the right channel with an electric guitar. So it's us playing in unison. Frank was always pushing technology to go beyond the limits of what you could do musically. So I did the intro with all backward acoustic guitars. It ended up being a very orchestral sound, but an interesting texture in its own right."

Frank himself was known to overdub onto his old master recordings, so he'd most likely approve. ■



The Shape of PUNK to Come

AFI's new album, DECEMBERUNDERGROUND, is gothic, grand and progressive as all hell. But as guitarist Jade Puget explains, it's also punk...in a warped kind of way.

by Alan di Perna • Photographs by Zach Cordner

Jade Puget's angular, multileveled, vividly Manic Panicked hairstyle looks like something out of a Cubist painting. It cantilevers jauntily over the slender guitarist's left eye as he pores intently over the flashing LEDs and glinting steel armaments of his new Bob Bradshaw–designed amp rig, consulting with his guitar tech on the finer points of the system's operation. Puget is preparing to hit the road in support of *DECEMBERUNDERGROUND*, the new album from his band, AFI. The group's seventh album to date, the disc represents the latest development in AFI's unlikely but winning fusion of hardcore stridency, pop hookery, epic neo-prog grandeur and the gloomy-but-sexy Byronic histrionics of Goth heart-throb frontman Davey Havok.

"I'm always striving to make the definitive AFI album," says Puget, who is the band's principal composer and de facto music director. (Havok handles lyrics and some melodies.) "We certainly don't go into it lightly. That's why we spent so much time on this one."

[illegible] work seems to embody the band's full [illegible] Inside. Equally handy with brutal power [illegible] chiming melodic textures, he possesses [illegible] range and command to make AFI's far-[illegible] ambitions gel. He has been friends with [illegible] drummer Adam Carson and mononymic bass-[illegible] ever since their high school days in remote [illegible] California. AFI started in 1991, but Jade didn't [illegible] the late Nineties, when the band already had [illegible] under its studded belt. I brought a fan's [illegible] into the band," he says, "but I started writ-[illegible] songs right away, which wasn't necessarily [illegible] We just immediately started writing *Black* [illegible] *Sunset*. It was so natural and easy."

[illegible] disc has become the *Led Zeppelin IV* of [illegible] Tour set: the Holy Grail. "I guess it is in [illegible] circles," the guitarist shyly admits. "*Black* [illegible] the genesis of what [illegible] The band took a [illegible] that album."

[illegible] milestone was [illegible] major-label [illegible] *Sing the* [illegible] which managed to [illegible] without alienat-[illegible] rabid indie-[illegible] fan base, known [illegible] Faction. *[illegible]DERGROUND* [illegible] where that album [illegible] radio with [illegible] like the lead [illegible] Murder" while [illegible] listener precon-[illegible] adventurous [illegible] the architectonic [illegible] Interview" and the [illegible] Like Winter."

"[illegible] only want to [illegible] the converted," [illegible] "Our devot-[illegible] where our [illegible] and their hearts [illegible] But we're [illegible] welcoming new [illegible] have some new [illegible] hopefully with [illegible] album, we'll con-[illegible]"

GUITAR WORLD What was once called punk rock is slowly morphing into a new kind of prog-rock, with bands like Coheed and Cambria, Avenged Sevenfold and AFI creating adventurous compositions that contain multiple parts. Why do you think this is happening now?

JADE PUGET I suppose people can only play really simple music for so long; then they want to take it further. One band begins branching out, and then all the new bands emulate it. Pretty soon, you have a superprogressive music movement. The same thing happened when NOFX came out: they were a punk band, but the stuff they were doing was almost prog-metal. Next thing you knew, there was a whole scene made up of similar-sounding bands.

So I think it happens because guitarists get tired of playing barre chords and simple chord progressions; they want to experiment. But what you say is true: you look at the bands that are considered punk, hardcore, emo or post hardcore, and the guitar parts, arrangements and the dynamics are so complicated.

GW So is it still valid to call it punk?

PUGET That could be debated for hours. The term is so broad and vague today. It's like saying something is rock. What does that even mean anymore? When I was growing up, punk was a certain style that you could easily identify. It was really easy to say, "This is punk and that's not." But I'm surprised that term is still used, because it doesn't seem to fit any of the music it's applied to. People say, "That's punk," and I think, Oh, it is?

GW What if we just called it Warped Tour Music—WTM?

PUGET That's almost a more valid moniker for it. For a whole generation of kids, the Warped Tour and the bands associated with it are like a whole world unto itself. It's a culture that extends beyond just music, one that's huge and has great impact.

GW So what kind of sound were you after on AFI's new album, *DECEMBERUNDERGROUND*?

PUGET Our goal with any album is just to beat the previous one. I really like the guitar sound I got on our last album, *Sing the Sorrow*. I finally felt like I'd found my sound, so I didn't want to change it too much. But [*producer*] Jerry Finn and I decided we needed to do something slightly different, so that we weren't just rehashing the last album.

GW Did you use any new gear? All the same stuff?

PUGET We used a modified Marshall "Plexi" and, less so, a [*Mesa*] Rectifier. We did something similar on our last record, but we changed the blend a little bit this time and used slightly different guitars. All the guitars I used belong to Jerry. He has an amazing selection. For rhythm, I mainly

"When I was growing up, punk was a certain style that you could easily identify. But the term is so broad and vague today."



played two of his Les Pauls. And then I used a Telecaster, a Tele Junior, a Strat and a bunch of other guitars, including a lot of Sixties Fenders. Jerry's got $30,000 Telecasters. He spends all his time collecting. He knows everything about guitars.

GW Was it his Marshall or yours that you used on the album?

PUGET His. I used his on the last record and I liked it so much that I got one of my own. But we did a shootout and his sounded better, so we stayed with that. It's a "Plexi" modified by Bob Bradshaw. It's called the "Billie Joe mod" because Bradshaw originally did it for Green Day's Billie Joe Armstrong. But they actually did a shootout between Jerry's and Billie Joe's—'cause Jerry also produces Green Day—and Jerry's beat Billie Joe's.

GW Do you usually double-track the rhythms?

PUGET Oh yeah, always.

GW But no more than two tracks?

PUGET If we want a really big sound, we'll put a third guitar in the middle. We use a different amp for that: a Dumble.

GW This is your second album with Jerry, so obviously the relationship is working.

PUGET Yeah, he's nice to be around. He's real cool and easy going, plus he knows his shit. He's a real analog pedal guy as well. He collects all those pedals. He kind of has disdain for anything new and digital. So we battle it out. I bring in more new-school pedals that I have, and we usually use some of mine and some of his. We chain them together.

GW There are a lot of nice guitar effects on the record. Like that gated chording in the chorus to "Love Like Winter."

PUGET For that I used an AdrenaLinn II effect processor made by Roger Linn. It does amp modeling and has a drum sequencer in it also.

GW The production on "Love Like Winter" is quite nice.

PUGET Thanks. I programmed that song on my laptop. I wasn't thinking of it as being an AFI song. But I was at home and I just added some guitar and bass and I said, "Wait a minute, maybe this *is* an AFI song." Once I put guitar and bass on, it became something new. I programmed kind of a hip-hop beat for the verse—a weird kick drum pattern with a side stick. I programmed cello hits on quarter notes and the sound of footsteps. That goes through the whole song.

GW Before you thought of it as an AFI song, what were you thinking of using it for?

PUGET Davey and I have an all-electronic side project called Black Audio, and I thought it might be good for that. There's another song on the album called "35 Millimeter," which has a similar history. I programmed all the electronics for it and thought it was going to be a Black Audio song. But with both of these songs, Dave and I were in a hotel room and we just started messing around and coming up with vocal melodies.

GW What kind of software did you use?

PUGET I built "Love Like Winter" in [*Sony*] Acid. It's a very simple kind of sequencing program—really good if you're on tour. You don't need a bunch of gear. Just a laptop and some samples, and an audio interface so you can record guitar into your laptop. Some of the samples from that song are from [*Propellerhead's*] Reason. I use that program a lot, too.

GW Are there any hardware synths on there as well?

PUGET There were. I have a Nord Lead and a Roland. When it comes to electronic music, I become kind of a nerd. But not so much with guitars.

GW It's a very different mindset, isn't it?

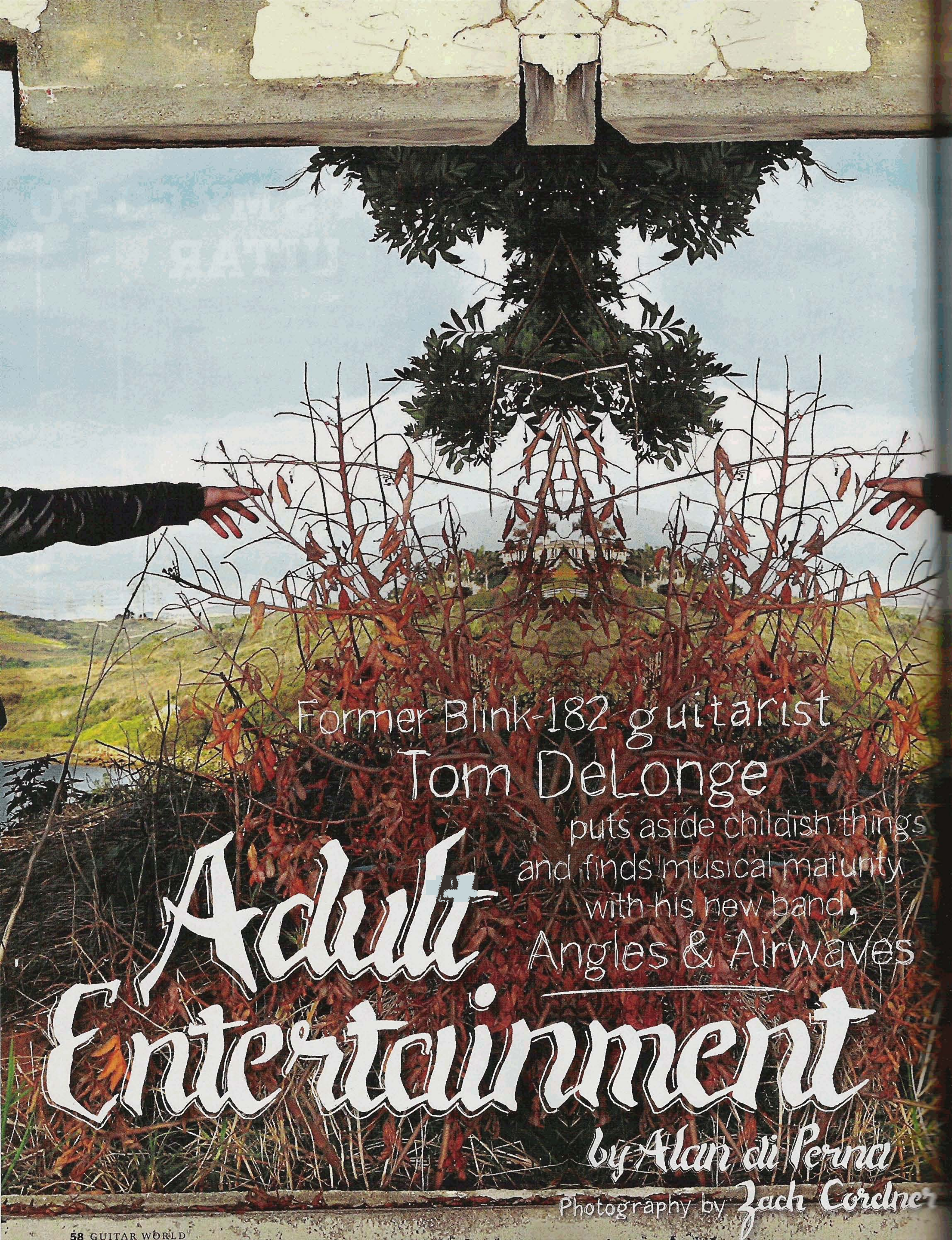
PUGET Yeah. I can sit at my laptop eight hours straight tweaking some stu thing. Whereas, while I love guitars, I d get into the nuts and bolts. It's kind of because I think guitar playing is what I most efficient at. But I don't try to figu how to take a guitar apart or any of tha I never took music lessons. I don't know to read music.

GW You just picked up a guitar and ed playing.

PUGET Exactly, and I think that's act better for songwriting—not being classic trained. I don't think someone like Keith Richards was formally trained and took sons. It's better just to pick up a guitar an muddle your own way through. Develop own style.

GW I think Keith (continued on page 1

"It's better jus to pick up guitar an muddle yo own wa through. Develop your own style."


Former Blink-182 guitarist
Tom DeLonge
puts aside childish things
and finds musical maturity
with his new band,
Angles & Airwaves
Adult
Entertainment
by Alan di Perna
Photography by Zach Cordner





NGELS & AIRWAVES is not just another rock band," insists Tom DeLonge. The former Blink-182 frontman regards his new project as a distillation of all he has learned in his 30 years of life—"all my favorite things about music, art, modern living and technology. Truth be told, I'm out to make this the biggest band in the entire world."

In this campaign, DeLonge is aided by co-guitarist David Kennedy (Boxcar Racer), drummer Atom Willard (the Offspring) and bassist Ryan Sinn (the Distillers). A&A's debut album, *We Don't Need to Whisper* (Geffen), is expansive and ethereal, swathed in massive layers of digital reverb and chiming guitars that evoke the Eighties heyday of U2, the Police and the Cocteau Twins. But the music's epic dynamics and extended song lengths owe more to Seventies arena titans like Yes and Pink Floyd. Fans of Blink will still recognize DeLonge's knack for catchy melodies, but here he deploys melody to sustain a mood rather than to set up killer choruses.

"It's an atmospheric sound that's meant to make you feel like you're swimming in a new environment," says DeLonge. "In the studio we would dim the lights and put something like Stanley Kubrick's *2001: A Space Odyssey* on a big plasma screen. At the same time, we'd paste up huge photo spreads from Stephen Ambrose World War II history books—cities burning in flames and stuff like that." In the midst of that environment, he says, "we'd write a love song. When you hear it, it's meant to confuse your senses, because you're not quite sure what you're feeling. It sounds sad, yet the lyrics are happy. The music is very empowering and bold, but at the same time, it's very ethereal. Sometimes we'd picture ourselves in a jet flying through the clouds, and we would really work to create something that sounded like that image. It was a very cinematic experience. We were really trying to paint landscapes."

All this sonic brushwork went down at Never Pants Ranch, DeLonge's home studio, located outside San Diego. DeLonge produced

the disc, performed richly layered vocal
and played many of the instrumental trac
For keyboard assistance, he called on lon
Blink ally Roger Manning. "It took a year
this album, and a lot of soul searching," sa
DeLonge. "I spent a lot of time figuring ou
am at this point in my life, what I want to
my art and my goals as a human being."

To the eternal chagrin of some fans, t
überpopular Blink-182 became a casualty
DeLonge's road to self-discovery. He disb
the multi-Platinum pop-punk trio in order
devote more time to his family. "I didn't w
Blink to end," he says. "I started Blink. Th
my life. So [*breaking up the group*] was pr

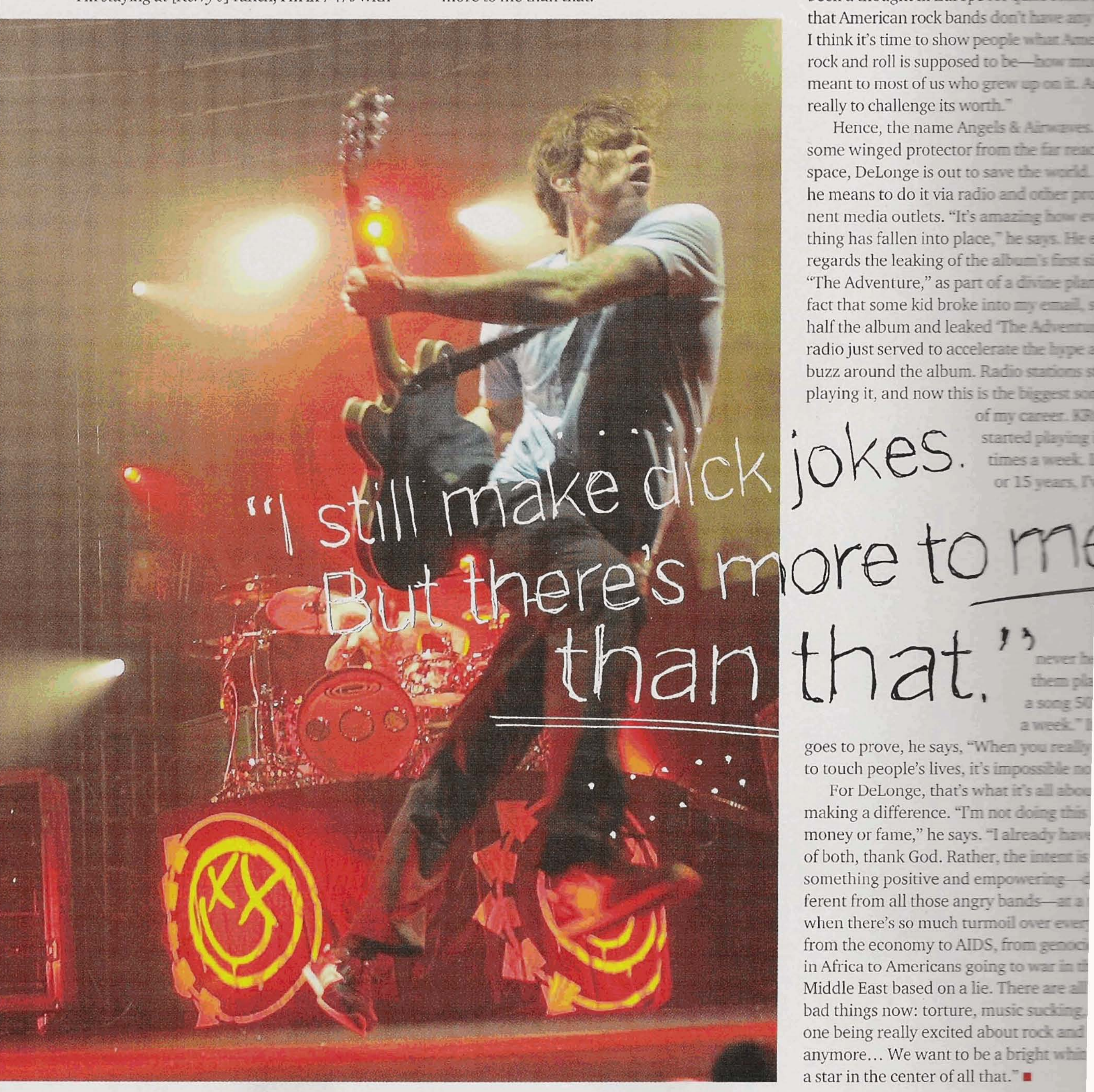
"Suddenly I was flying in 747s with secret service, hanging out with Hillary Clinton and doing all this stuff."

the hardest decision I've ever made in my life. But I think that my family obligations probably didn't map out very well with what the other guys expected of me in terms of time and commitment. I just needed to be in control of my personal life."

But DeLonge was also clearly beginning to outgrow Blink's defiantly adolescent aesthetic. He'd started to move away from the pop-punk formula on the band's self-titled final album in 2003. And since leaving Blink, he's become increasingly involved in political activism, such as working on John Kerry's 2004 presidential campaign.

"A lot of my ideas for [*Angels & Airwaves*] came to me when I was traveling with John Kerry on the political circuit," says DeLonge. "Suddenly I'm staying at [*Kerry's*] ranch, I'm in 747s with secret service, hanging out with Hillary Clinton and doing all this stuff. I'm pitching initiatives to present new energy to the world, and I'm trying to get young people more interested in political issues that pertain to their lives. So I had a lot of things happen over the past few years that really made me understand who I am, what I want and what my purpose is here in life."

The action paintings of 20th century abstract expressionist artist Jackson Pollock provided another key inspiration for Angels & Airwaves' boldly swooping dynamics and drama-charged creative techniques. "I know this is probably a lot to soak in from a guy who used to run around naked on TV," DeLonge admits. "I'm still that guy too. I still make dick jokes. But there's more to me than that."



> **"I still make dick jokes. But there's more to me than that."**

Likewise, there's more to Angels & Air
music than first meets the ear. Its echoes
Seventies and Eighties music aren't an
retro chic but rather DeLonge's way of
rock and roll's glory days, when the
charged with political significance and
tions to the highest artistic expression.
then, bands were larger than life. And
now, I think we need another version of
Who or Zeppelin. We need a band like
speak for this generation. I very much
in mind when I put this together. Right
we're at a time when CDs aren't selling.
lowering the price of CDs and they're
kids who are burning. Instead of doing
I think it's time to reinvest in our art.
been a thought in Europe for quite some
that American rock bands don't have any
I think it's time to show people what
rock and roll is supposed to be—how
meant to most of us who grew up on it.
really to challenge its worth."

Hence, the name Angels & Airwaves.
some winged protector from the far
space, DeLonge is out to save the world.
he means to do it via radio and other
nent media outlets. "It's amazing how
thing has fallen into place," he says. He
regards the leaking of the album's first
"The Adventure," as part of a divine
fact that some kid broke into my email,
half the album and leaked 'The
radio just served to accelerate the hype
buzz around the album. Radio stations
playing it, and now this is the biggest
of my career.
started playing
times a week.
or 15 years.
never
them
a song
a week."
goes to prove, he says, "When you really
to touch people's lives, it's impossible

For DeLonge, that's what it's all
making a difference. "I'm not doing this
money or fame," he says. "I already
of both, thank God. Rather, the intent
something positive and empowering—
ferent from all those angry bands—
when there's so much turmoil over
from the economy to AIDS, from
in Africa to Americans going to war in
Middle East based on a lie. There are
bad things now: torture, music sucking
one being really excited about rock and
anymore... We want to be a bright
a star in the center of all that." ■

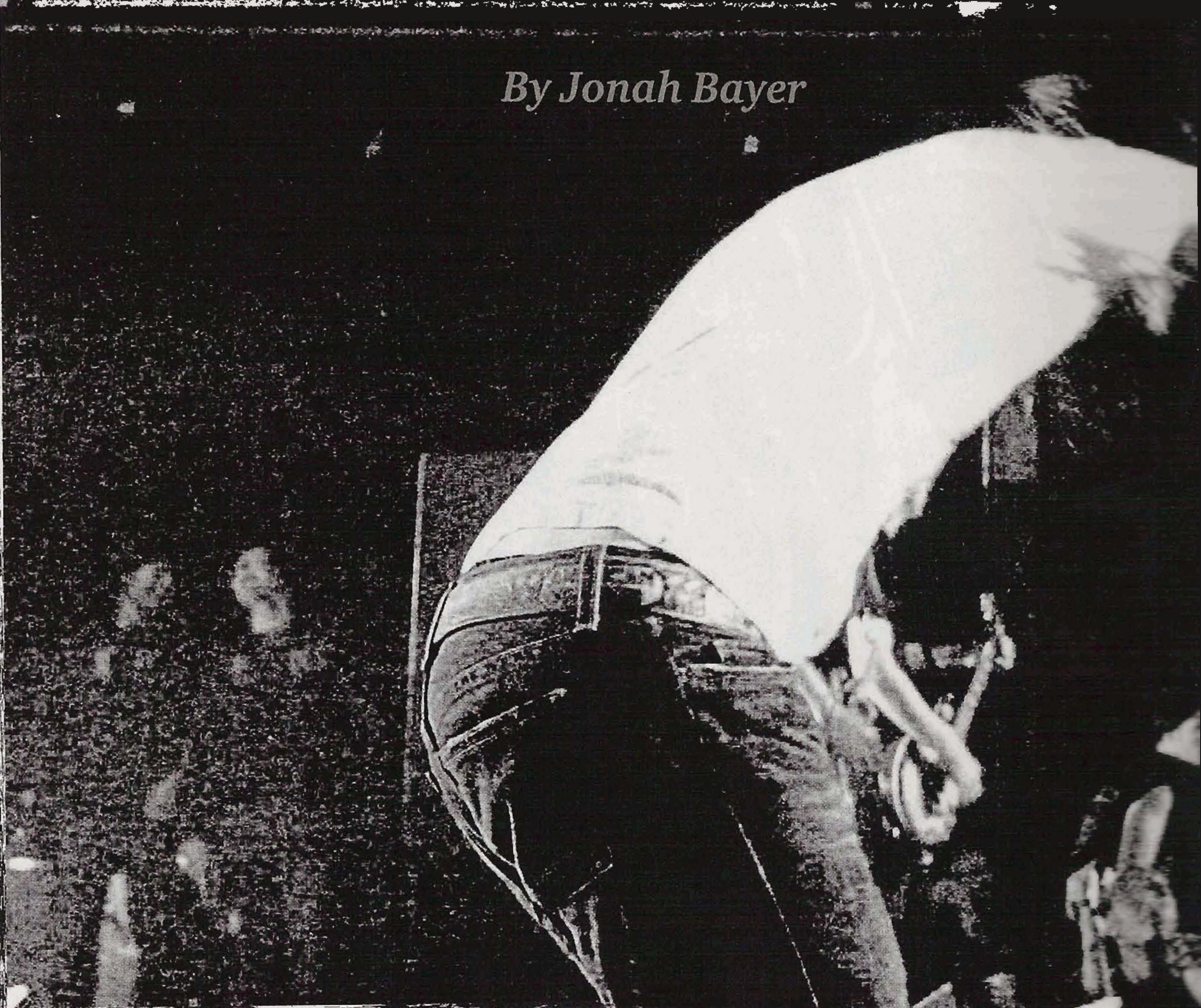
GOD SAVI

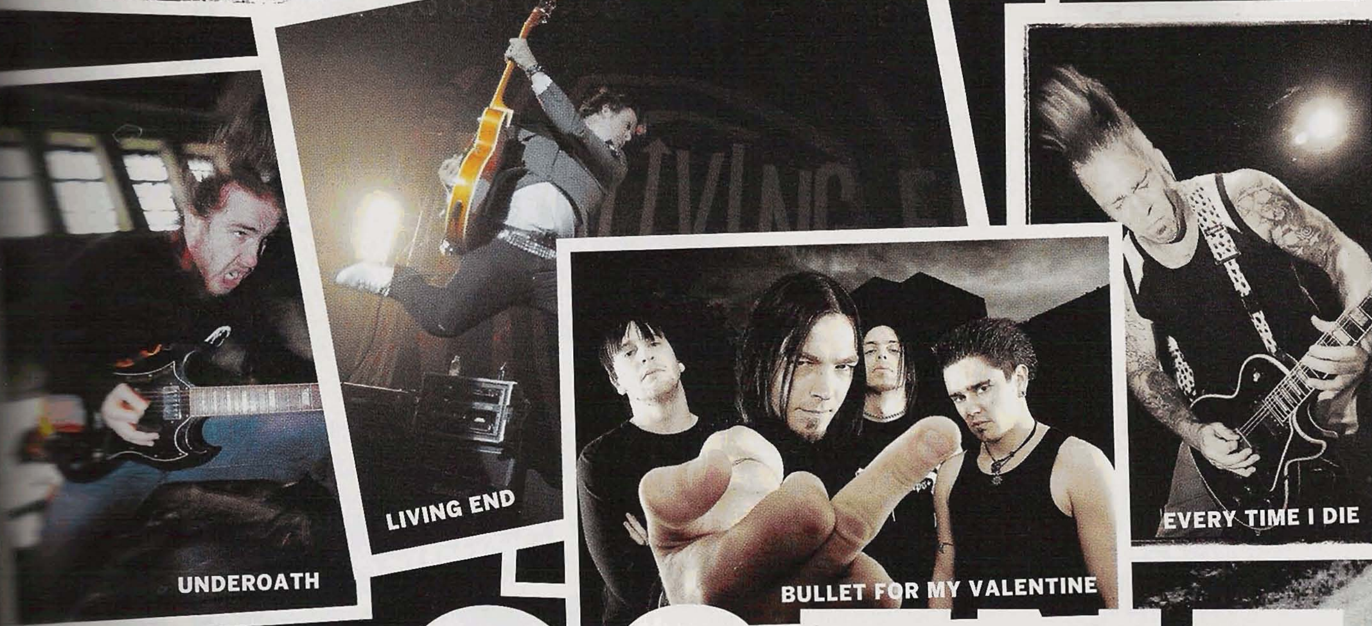
Every Time I Die, From Autumn t

and other top acts from this year's ***Warped Tour*** *talk a*

the state of punk rock and which players hold the key to its futu

By Jonah Bayer




UNDEROATH
LIVING END
BULLET FOR MY VALENTINE
EVERY TIME I DIE

THE SCENE



IN ITS 12 YEARS, the Vans Warped Tour has visited scores of cities, hosted hundreds of bands and witnessed thousands of sunburns. This year should be no different. The tour is bigger than ever, with a lineup that features some of punk and metal's biggest acts (as well as protopunk goddess Joan Jett). In this exclusive *Guitar World* special, we ask some of the tour's most innovative ax slingers about the current and future state of punk—and if it's finally acceptable for punk guitarists to show a little fretboard proficiency.

Chris Head
(Anti-Flag)

»What do you think of the current state of punk rock?

I think it's strong, because there are so many different bands and scenes. People can find in punk something to relate to and take from it whatever they want to get out of it.

»What's your approach to the guitar?

I'm self-taught and pretty much try to play things that I think sound cool. [*Vocalist/guitarist*] Justin [*Sane*] and I feed off each other when we write our guitar parts. I never learned how to read music or anything; I just picked up influences from a lot of different places.

»What players have been the most inspirational to you?

[*Clash singer/guitarist*] Joe Strummer is definitely my big influence. And I grew up listening to a lot of Fugazi and Minor Threat, so I learned how to play guitar through people like Ian MacKaye, just copying him and trying to pick apart his songs and figure them out. I never got into classic rock or anything; I've pretty much been into punk rock since I started playing.

»What's your best recorded performance?

We took a lot of time with the guitar parts on the new album, *For Blood and Empire*, so I'd say the record overall is my best recorded performance. "Press Corpse" is one of my favorite guitar performances on the record, because Justin and I play some weird melodies that you really have to listen for.

Michael Padget
(Bullet for My Valentine)

»What's your approach to the guitar?

Punk isn't the most complicated stuff in the world to play, but that's not the point of the genre. It's about attitude and performance rather than ability. A good song is a good song, regardless of whether it contains three chords or 100 different riffs.

»What guitar players have been most influential on you?

I'm more of a rhythm guitarist than a lead guitarist, so for me someone like James Hetfield is influential because he's both the frontman and the rhythm player. Lately, though, I've been getting into Yngwie Malmsteen and Steve Vai . I was never into that kind of music when I was growing up, but in the last six months I've been listening to both of them, and their influence has been creeping into my songwriting as well.

»What's your best recorded performance?

I'm proud of everything we do. We wouldn't put anything on a CD that we wouldn't want to play live.

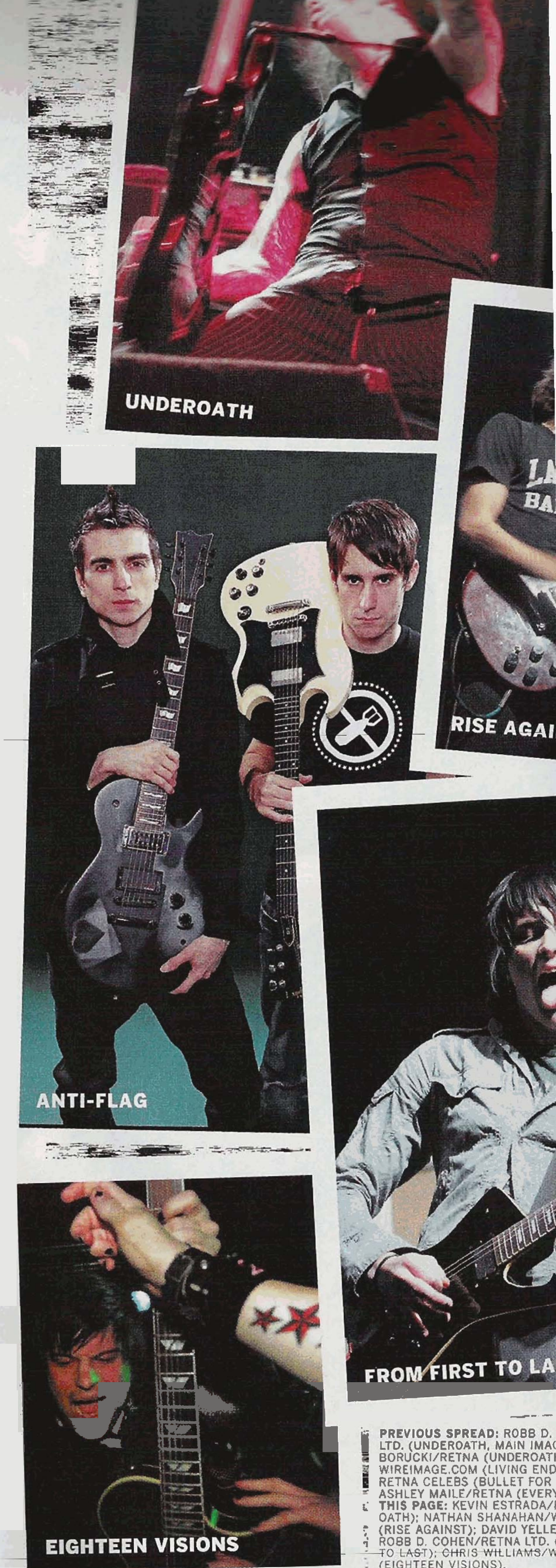
»Is there one piece of gear that you can't live without?

My Peavey 6505 heads, which are updated versions of the 5150. I couldn't be happier with them. As a guitarist, if I'm not comfortable with my head, I can't play at all.

Keith Barney
(Eighteen Visions)

»What do you think of the current state of punk rock?

The Warped Tour is huge, and if you want to consider it punk



UNDEROATH

RISE AGAI

ANTI-FLAG

FROM FIRST TO LA

EIGHTEEN VISIONS

PREVIOUS SPREAD: ROBB D.
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THIS PAGE: KEVIN ESTRADA/
OATH); NATHAN SHANAHAN/W
(RISE AGAINST); DAVID YELLE
ROBB D. COHEN/RETNA LTD.
TO LAST); CHRIS WILLIAMS/W
(EIGHTEEN VISIONS).



NOFX

EVERY TIME I DIE

FROM AUTUMN TO ASHES

> “*It seems like fewer and fewer* **BANDS ARE PLAYING PUNK ROCK, AND INSTEAD THEY'RE GETTING MORE META OR MAINSTREAM...”** *–Chris Chasse (Rise Ag*

rock, you can. But I don't think there's really any definition for punk rock these days. It's really cool what's going on with the underground now, but bands that perform old-style punk rock are few and far between.

»What do you think separates this generation of punk players from previous ones?
The genre has evolved—the songs have become more complex—and the kids have developed into better players. I'm sure there are some guys out there playing three chords in their garage, but most bands are more technical and knowledgeable about song structures than groups were in the past. Everything has moved up to the next level.

»What players have been most inspirational to you?
Kurt Cobain was a huge influence on me. He had a punk-rock mentality and showed people that you could write great songs that were, structurally speaking, really simple. That was especially true back in the Fifties, in the earliest days of rock and roll: the simplest songs were often some of the best songs. I always think about that with my songwriting; I don't need to go over the top to come up with a good song.

»Who's the hottest guitar player on Warped this summer?
[*Helmet's*] Page Hamilton is going to be there and he was a huge influence on me, so I'll be over on his stage most of the time watching Helmet.

Jordan Buckley
(Every Time I Die)

»Is it finally acceptable to be a punk musician and still know your way around the fretboard?
One of the best things about punk rock is that you can pick up a guitar for the first time and by the end of the day know how to play a NOFX song. But anybody is going to want to get better at what they do, and if you're in a band playing for a shitload of people, you're not going to want to look like an amateur. Then again, there are a lot of bands out there that seem completely content with sucking.

»What's your approach to the guitar?
Sometimes I have fun keeping it simple, and sometimes I have a good time trying to write the most difficult thing I can. There are those Motörhead moments where I want to put my leg up on the monitor and bang my head for three minutes, and other times I want to concentrate and show off.

»What players have been most inspirational to you?
Definitely Jimmy Page and his Led Zeppelin riffs. I know it sounds cliché, but a lot of those riffs are more than 30 years old and you *still* can't touch them. I don't think there's ever been a band that has been so commercially successful without following traditional song structures.

»Who's the hottest guitar player on Warped this summer?
The guitarists in From First to Last (Matt Good) and Underoath (Tim McTague). Not many people know how good those guys are, because they're are up there playing mosh parts and straightforward chords, and then backstage they're wailing and shredding and ripping apart their guitars.

Fran Marks
(drums, From Autumn to Ashes)

»Is it finally acceptable to be a punk musician and still know your way around the fretboard?
I think so. I started playing guitar when I was 13, and I loved Nirvana. It was the greatest because you didn't have to b a guitar virtuoso to play tho songs. But at the same time think it's cool that bands are more technical today, becau might inspire younger playe improve. I think you need t the tools in your toolbox, re less of whether or not you're going to use them.

»What's your approach to the guitar?
I have an unorthodox appro playing guitar, because I've really had any formal traini couldn't tell you what I'm pl half the time. What I do mig make any sense to a classica trained guitar player. I just what sounds right to me.

»What players helped inspire you?
I listened to Yes and Zeppeli Eric Clapton when I was gro up. I like the Mars Volta a lo think their guitar work is re innovative. I like Thurston M from Sonic Youth a lot, too.

»Is there one piece of gear can't play without?
I'd say my Vox AC30. That a just sounds so good, regardl what pedals you run throug can just plug into it and get is, for me, the perfect sound

»Who's the hottest guitar p on Warped this summer?
Joan Jett. [*laughs*] Hands d

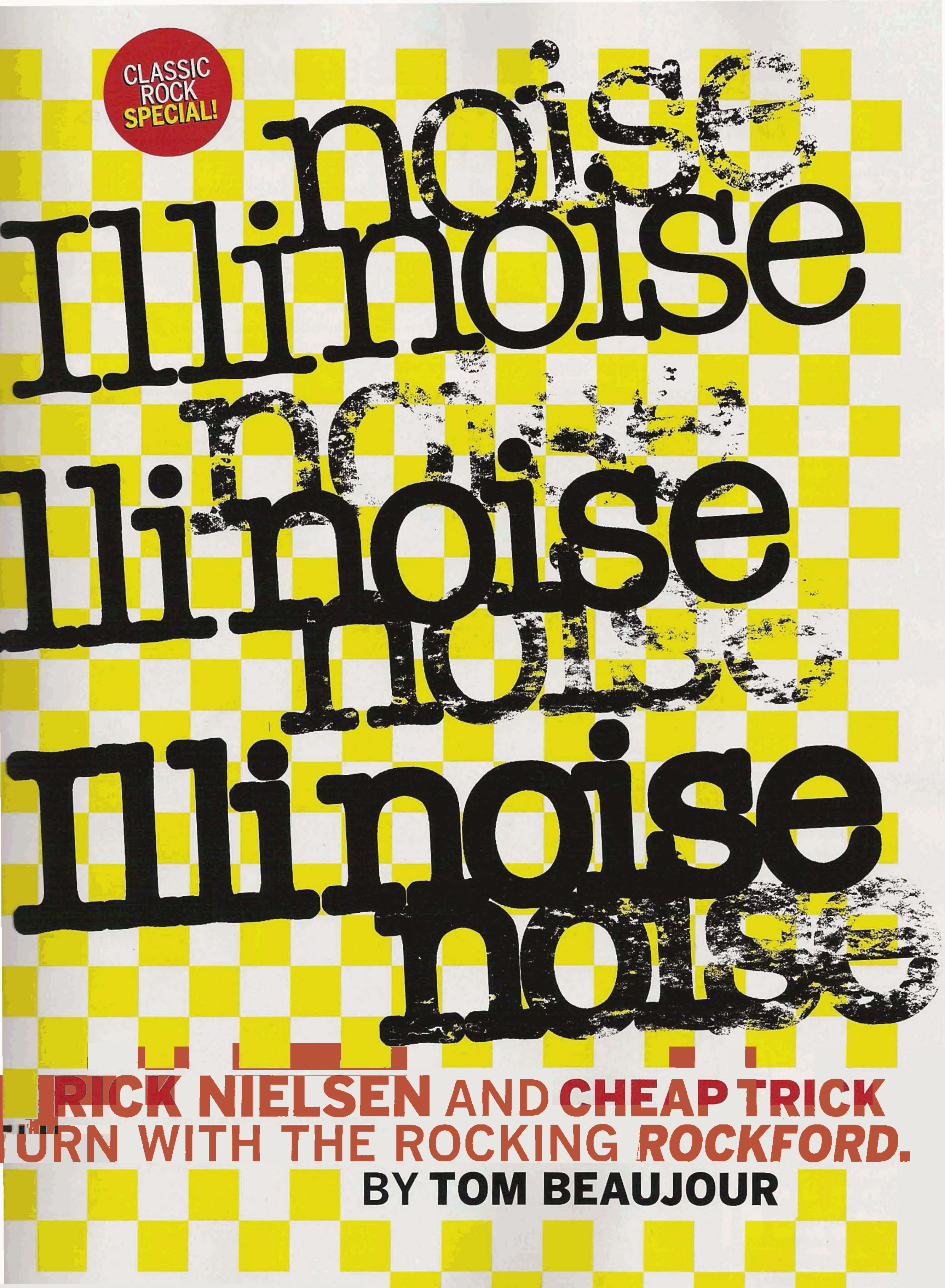
Matt Good
(From First to Last)

»What do you think about current state of punk rock
I feel the definition of punk changed a lot. And even tho there have been some punk-ed bands that have had som cess, I don't feel like punk r really affects the mainstrea community. I think it will a be an underground moveme

(continued on pa



Nielsen with his 1983 "Uncle Dick" double-neck Hamer



Illinoise

RICK NIELSEN AND CHEAP TRICK
...URN WITH THE ROCKING *ROCKFORD.*

BY TOM BEAUJOUR

...TOGRAPHS BY NEIL ZLOZOWER

IF ON THE EVE of the release of Cheap Trick's eponymous 1977 debut you had told a 27-year-old Rick Nielsen that Cheap Trick would still be together—with its original lineup intact, no less—touring, and making records 30 years from then, what would he have said?

"I would have been, like, 'No way! I would never play in a band with guys who are that old,'" jokes the guitarist. Now in his late fifties and about to embark on a tour to promote Cheap Trick's 15th studio album, *Rockford* (Big3 Records), Nielsen is still remarkably similar in attitude and demeanor to the smart-talking, cap-wearing, bow-tie-sporting loon whose wacky stage antics and even wackier collection of custom-made and vintage guitars made him one of the most recognizable players on the late-Seventies arena rock circuit. Nielsen's bandmates—bespectacled übernerd drummer Bun E. Carlos, 12-string bass-wrangling pretty-boy Tom Petersson and chick-magnet man of 1,000 voices Robin Zander—were equally charismatic. Since the group could deliver their Beatles-inspired guitar pop with a furor heretofore unheard of in the genre, it was no real surprise when Cheap Trick scored a massive hit in 1979 with a live version of "I Want You to Want Me," taken from their now-legendary *At Budokan* album.

What is surprising however is that after three decades, and with their "band of the moment" days long behind them, Cheap Trick remain oddly relevant in today's popular culture. Celebrity-gone-wild/actress/singer Lindsay Lohan cut a faithful version of "I Want You to Want Me" for her 2005 album *A Little More Personal (Raw)*, and even performed it on MTV's *TRL*. Perhaps more substantively, when Bush-bashing news satirist and *Daily Show* alumnus Steven Colbert needed a theme song for his new Comedy Central show *The Colbert Report*, he hired Cheap Trick to do the job. "Steven called up and said that he wanted a song that was something between 'I Want You to Want Me' and 'Surrender,'" says Nielsen. "And that he wanted something cool for the part in the opening of the show where the eagle swoops down. So what I did was turn the verse melody from 'I Want You' backward for that part. I stole from myself!"

On *Rockford*—the album is named after the Illinois city that Nielsen still calls home—Cheap Trick don't exactly steal from themselves, but they certainly borrow enough from classic albums like *In Color* (1977), *Heaven Tonight* (1978) and *Dream Police* (1979) to produce what might be their finest disc in more than

DID WE BECOME THE RICHEST AND MOST SUCCESSFUL GROU IN THE WORLD? NO. BUT I DON THINK T WAS EVE EVER OU GOAL.



With the replacem for his original ora five-neck Har now ref

two decades. Packed with cascading riffs, clever chord changes, off-the-cuff guitar solos and choruses that don't need to be repeated twice to be remembered, the album features the sound of Cheap Trick doing what they do best and playing at the top of their form.

"We made so many albums in a rush, and afterward there were a million things that we wished we had done differently," says Nielsen. "This time, we took our time, and as a result, I'm really happy with how things turned out."

GUITAR WORLD What's the secret to keeping a band together for 30-plus years?

RICK NIELSEN If you find it, let me know! [*laughs*] Trust me; there's plenty of belly-aching and whining in this band, but every time we get out and play, it's like "Hey, we're Cheap Trick!" Maybe I'm just an idiot, but I think that that's pretty cool! We're respected, but not too much; we're nasty enough, just not too much; and we're good, but not too good. Did we become the richest and most successful group in the world? No. But I don't think that was ever our goal.

GW Still, the music business can be brutal. Haven't the ups and downs ever made you want to throw in the towel?

NIELSEN The record companies, managers and trends have fallen by the wayside, but the four of us are still here. We made a record called *Woke Up with a Monster* for Warner Bros. in 1994, and as soon as the album came out, the two guys who hired us, Mo Ostin and Lenny Waronker, were fired, and the people who worked at the label

With one of his many vintage Les Pauls

IRISH AYES



Gary Moore and former Thin Lizzy bandmates reconcile on new live DVD.

By Jon Wiederhorn

FOR ONE NIGHT last August, the spirit of Thin Lizzy was a palpable presence in Dublin. The day after a statue of late singer and bassist Phil Lynotte was unveiled in the Irish capital, Gary Moore, the group's erstwhile guitarist, joined with former Lizzy drummer Brian Downey and guitarist Scott Gorham for a live performance of the band's hits. The boys were, as the song says, back in town.

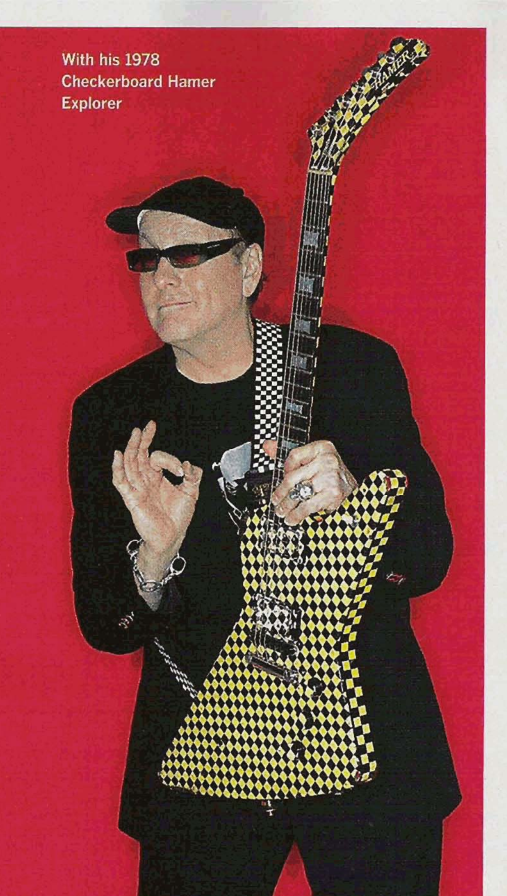
Now available on the DVD *Gary Moore & Friends: One Night in Dublin—A Tribute to Phil Lynott* (Eagle Vision), the concert marked the first time the three musicians had played together since 1979, when Moore walked offstage in the middle of a U.S. tour. "The funny thing was, as soon as we stepped onstage, it didn't feel like we had ever been apart," Moore says. "It all came back to me right away, as it was very easy to lock into the songs."

The seeds for the reunion were planted during a telephone call, when Downey told Moore about the Lynott memorial. A few days later, when Moore was asked to stage a concert in Dublin on Lynott's birthday, he accepted and invited his old bandmates to join the celebration. The group performed several clas-


Moore, Brian Downey and Phil Lynott

sics from the band's back catalog, including "Black Rose," "Cowboy Song" and "The Boys Are Back in Town." Moore tackled all of Lynott's vocals during the show, which also featured Jethro Tull bassist Jonathan Noyce, Lizzy founding guitarist Eric Bell (who stepped up for "Whiskey in the Jar") and longtime Lizzy axman Brian Robertson (who joined in on "Emerald" and "Still in Love With You").

"I got chills playing these songs," says Moore, who has just released *Old New Ballads Blues*, a collection of four blues covers and six originals. "But the really emotional part came at around four in the morning after the show when I went down to have a look at the statue, standing in the middle of Grafton Street, where we used to go drinking."



With his 1978 Checkerboard Hamer Explorer

were gun-shy about dea[redacted] with us. Then we spent a year making a record [Cheap Trick, *1997*] for another label [*Red Ant/Alliance*], and the company went bankrupt two weeks after it came out. That's two records in a row where we spent all this time and money and nothing happened. And then somebody says, "Hey, do you want to put out another record? Why don't you guys put out another record?" It's like a dog: if you hit it every time it does something wrong, it will stop. If a dog can figure it out, so can we.

GW But you persevered. And while you might have been afraid of getting hit again, *Rockford* sounds like you guys actually had fun making it.

NIELSEN Well, I love to play and I love to be in the studio, so it was fun.

GW The album also manages to capture the power and looseness of the best live Cheap Trick shows.

NIELSEN Well, we're not studio guys. We're not studio...we call them "sausages": they're great, but the recipe is the same every time. You know, people will talk about a guy in a band and say something like, "He's a perfectionist." This is rock music; it's not supposed to be perfect. It should sound like the amp is ready to blow up because it's too loud—like the guitarist is thinking, Hopefully I can get through the whole track before it explodes!

GW Since you brought up the topic of amplifiers, which ones did *(continued on page 112)*

CLASSIC ROCK SPECIAL!

THE GREAT WHITE WAIL

His hit album *Bridge of Sighs* got him pegged him as "the white Hendrix." More than 30 years on, legendary guitarist **Robin Trower** shows he's in a league of his own on his new CD and DVD, *Living out of Time—Live*.

SIXTY-ONE-YEAR-OLD Robin Trower is a man living with a curse. The way he sees it, he's been cursed for most of his life. "It all started the minute I heard my first Albert King record," the venerable British guitarist explains. "I couldn't have been more than 15 or 16. I was into music, but only as a casual fan. But when I heard the sound Albert King got on his guitar, that incredible vocallike brilliance, I knew that I had to make that my life's work—to sound just like him. But the sad reality is, I've never come close to that golden standard, and I never will."

Millions of fans might find reason to disagree. As guitarist for the soulful ballad hit makers Procol Harum from 1967 through 1972, and throughout a solo career that has spanned four decades, Trower has distinguished himself as a tough, explosive player, whose sulfuric, blues-soaked leads—on a Stratocaster, *always—once* earned him the nickname "the white Hendrix." Trower admits the tagline used to be an object of annoyance: "I wanted my own identity, of course; I didn't want to be trading on anybody else's name." But after nearly 40 years, he's come to terms with it. "I suppose it's better than being called 'the green Hendrix' or 'the plaid Hendrix,' " Trower says, with a laugh. "Besides, when all is said and done, he was one of the greatest guitar players ever. He was a genius. To be mentioned in the same breath as him isn't such a bad thing."

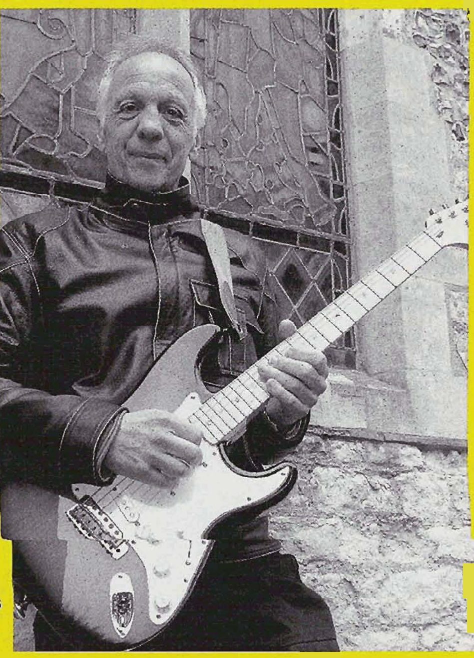
Hendrix was all the rage in Britain when Trower, then guitarist for the London-based R&B cover band the Paramounts, received an offer to join Procol Harum, a decision he was initially ambivalent about. "I wanted to be one of the hotshots," he says. "I yearned to be ranked with the Jimmy Pages and the Jeff Becks, the Hendrixes, so to be joining a fairly soft-rock band was a bit of a concern." Even so, Procol Harum was riding high with a Number One single, "A Whiter Shade of Pale," which, as Trower recalls, "made the decision somewhat of a no-brainer. Overnight I went from being a nobody to a somebody, playing in the hottest band around. I turned pro, I was playing sold-out gigs, and I was getting paid. I was living the dream of every guitar player."

For the next five years, Trower played on such Procol Harem classics as their 1967 eponymous debut, 1968's *Shine on Brightly*, and 1970's *Home* (which spawned the popular Trower tune "Whiskey Train"). But by the time of 1971's *Broken Barricades*, Trower had grown frustrated at the limited space given to his guitar playing on the band's recordings, and he made the decision to go solo.

Trower enlisted singer/bassist James Dewar and drummer Reg Isidore (who was soon replaced by Bill Lordan) as a backing band. Although Trower's first solo album, *Twice Removed from Yesterday*, stiffed, his next release, 1974's *Bridge of Sighs*, would sell in the millions and go down as an all-time classic. "Talk about a heady time for me," Trower marvels. "The number of guitarists playing hard, blues-based rock and roll that could sell millions of records...well, you could count them on one hand—or three fingers even. An amazing time in my life."

Trower released a string of records throughout the Seventies, but by the dawn of the Eighties his career trajectory had taken him from cult hero to superstar back to cult hero. "That lightning in a bottle that was *Bridge of Sighs*, you can only capture that once," he says wistfully. After collaborating with Jack Bruce in the early Eighties band B.L.T. (the "L" belonging to drummer Bill Lordan), Trower returned to his solo career. "It was a weird time in my life," he admits. "I could go out and play the old hits, but none of the new music I was doing was making a difference. For the first time I felt kind of rudderless."

A brief reunion with Procol Harum followed in 1991. The band made a record, *Prodigal Stranger*, but Trower ranks it as a "bit of a bungled effort. The songs were fine,



which is why I went back, really, but my playing was weak. I didn't click with the material or the band. I had to look ahead."

These days, Trower is happy to be a solo artist once again, leading a band that includes Davey Pattison on vocals, Dave Bronze on bass and Pete Thompson on drums. After releasing the well-received *Living out of Time* (V-12) in 2004, the band recorded a live concert in Germany (on Trower's 60th's birthday, coincidentally) that featured four songs from that album along with some classic Trower cuts thrown in for good measure. Now that concert has been released on CD and DVD as *Living out of Time—Live* (Ruf Records). It's a fiery performance by a band that plays with an almost telepathic connection to one another. "That's wha you get with a bunch of old geezers," says Trower. "We know what the other guy is going to do because we've done it for so damn long." Growing serious, though, Trower remembers the concert as "a great night and not just because it was my birthday. We just happened to be really 'on for that crowd, and that was why, out of all the shows we've taped, that we decided to put it out. It's really one of the best shows I've done, I think."

Moreover, it reaffirms Trower's standing as a master of the Stratocaster, one whose skills haven't diminished. He speaks in reverent tones about the instrument that continues to beguile and excite him: "I've never felt the need for any other guitar. Martin Barre from Jethro Tull loaned me my first Strat back in the Sixties, and it was love at first sight, or first feel. I mean, look at the architecture of the guitar; it's the most beautiful instrument there is."

Still, Trower admits that the Stratocaster is not without its issues. "Oh, it c be a wild beast to tame. It's a hard guitar to g a great sound out of. That's why I use vintage pickups: the nec pickup is a Fifties reissu the middle is a Sixties re sue and the bridge is wh they call a 'Texas Specia which has a higher outp than most other pickups

Having just wrappe up a European tour, Trower and his band w be hitting the States for summer tour. "I'm happ to say I get the same fe ing onstage at 60-something as I did when I wa a young pup. The thrill i the same, the goal is tha same, and the roar of th crowd is just as exciting

Still and all, Trower heaves a sigh. It's that curse again, and it weig heavily on his soul. "Wh can I say? I'll still never play like Albert King. He remains my benchmark I'll keep trying, but I d I'll ever get there. I tel you, it's a curse."

THE UNKNOWN SOLDIERS

BEHIND THE BIGGEST HITS OF THE SEVENTIES AND EIGHTIES ARE THE GREATEST SESSION GUITARISTS OF ALL TIME. STEVE LUKATHER, DEAN PARKS AND A HOST OF HIRED GUNS GO ON THE RECORD ABOUT THE LONG-GONE GLORY DAYS OF THE STUDIO MUSICIAN. BY DAVID

NOT LONG AFTER HE turned 48 years old, Steve Lukather took some time to look back on what he now calls the greatest time of his life, when he was a first-call studio musician. It was a career that found him performing on records by the likes of Eric Clapton, Paul McCartney, Alice Cooper, Cheap Trick and Elton John, to name but a few of the artists Lukather has worked with.

"It was a great honor to be a part of thousands of records," he says. "Being in the room watching greatness happen, working with the best producers, arrangers, artists and musicians... I wouldn't trade it for anything. I've had the coolest life in the world."

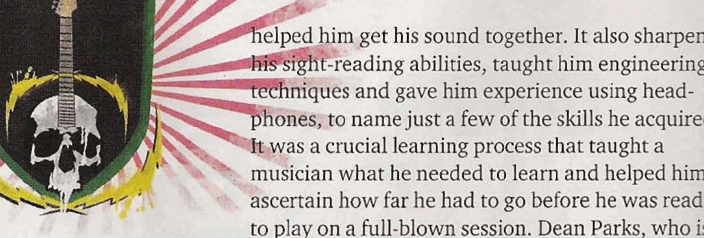
There are still many musicians playing sessions today, but it's not the same as it was back in the day. It wasn't just about being a great player and earning a rep that kept the phone ringing. As the great studio musicians of the Seventies and Eighties will tell you, the days when everyone helped each other out, and forged strong friendships, are gone. Gone, too, are the days when actual musicians had to play all the parts and everything wasn't Pro Tooled to death.

It took a lot to be a great studio guitarist, and only a select few could get into the scene and make their mark. Those lucky enough to break in made a lot of great music, and in some cases, history. And luckily for *Guitar World*, they shared fond memories of their glory days with us.

PAUL JACKSON JR. IS STILL AN in-demand session guitarist, but when he first started playing, he didn't know what a studio musician was. Once he did a little detective work, he was intrigued. He looked through a lot of albums and saw certain musicians credited again and again. *Man, I see these guys on lots of records,* Jackson thought to himself. *I think I'd like to do that.* He felt it would be fun to play with a lot of different peo ple and that it took a certain type of musician, and a certain degree of excellence, to do it.

Lukather also started noticing the same names on the back of his favorite albums and

ILLUSTRATIONS BY LINAS GARSYS



would buy a record just because one of his heroes, like Larry Carlton, played on it. But he really knew he wanted to become a studio musician once he became friends with Steve and Jeff Porcaro, the legendary brothers who played keyboard and drums, respectively, on countless sessions. Lukather calls the late Jeff Porcaro, who was also his bandmate in Toto (a group made entirely of session players), "the strongest force I ever met in my life. He had the charisma of 500 men."

Porcaro was playing sessions with Steely Dan when he was still in high school, and his deep respect for the studio musicians that inspired his playing rubbed off on Lukather. "I knew what a studio musician was but I didn't realize the significance of how deep the job really is," says Lukather. "People don't realize what it really takes to do the gig. If you're doing a Kenny Rogers album, then all of the sudden you're doing the Tubes at night and Aretha Franklin the next day, you have to reinvent yourself on an hourly basis."

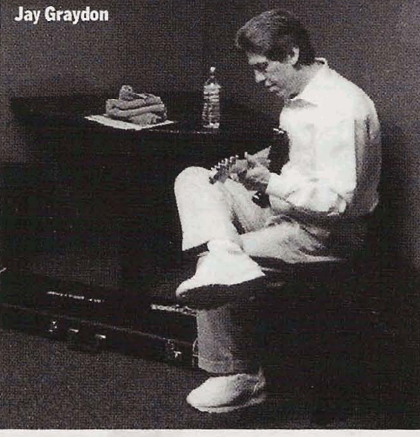
Lukather and Jackson both broke into the scene when they were 17 and 18 years old, respectively, and some players, like Ray Parker Jr., who was a top studio guitarist before he wrote the theme for the 1984 film *Ghostbusters*, was playing sessions when he was 15.

When players like Lukather started breaking in, the session scene was not considered a young man's game and still belonged to the studio guitar legends like Tommy Tedesco and Glenn Campbell. Yet Lukather says he and Porcaro "had this rock and roll attitude that most studio musicians prior to us didn't have. I was like this crazy hooligan teenager, and instead of playing a [*Gibson ES-*] 335 through a Princeton Reverb, I'd fucking bring in a Marshall and a Les Paul."

THE FIRST STEP FOR anyone who wanted to become a studio musician was usually playing on demos for singers and songwriters who were hoping to land a record deal. "They didn't have the bread to hire the A guys so they hired teenagers to come in there and do it," Lukather says.

Lukather made $25 a demo, but the practical experience he gained was priceless. Working his way up in the studio world helped him get his sound together. It also sharpen[ed] his sight-reading abilities, taught him engineering techniques and gave him experience using headphones, to name just a few of the skills he acquire[d]. It was a crucial learning process that taught a musician what he needed to learn and helped him ascertain how far he had to go before he was read[y] to play on a full-blown session. Dean Parks, who i[s] still a first-call session guitarist after more than 30 years on the job, says, "If you weren't ready, you'd get a nice little list at the end of the session about things you needed to figure out. That goes for equipm[ent] and playing. It gave you experience at learning fast."

Playing on demos could also hopefully lead to something bette[r]. "You demo for a songwriter, and that songwriter could end up bei[ng] a producer on another project, or he'd be hiring other session players," Parks continues. "You'd at least meet players that were doing master sessions as well as demo sessions. They crossed. And a play[er] is likely to recommend you to get a gig." Larry Carlton was still do[ing] song demos after he became an established player, and after they [be]came friends working on the TV variety program *The Sonny and Ch[er] Show*, he recommended Parks for them when he was too busy.


Jay Graydon

ONE OF THE TOP requirements of being a session player was good sight-reading skills. "The bett[er] your sight reading, the more you could work," says Jackson. "The bette[r] you read, the better you understood, the faster you did things. Also, the better your sight reading the faster you could com[e] up with a part because nobody had to explain anything to yo[u]."

Jay Graydon was a top session pla[yer] from the Seventies whose legendary credits include the solo on Steely Dan's "Peg" and cowriting the Earth Wind and Fire hit "After the Love Is Gone." Graydon says he was "an average read[er] and thankfully I was never on a sessio[n] [in] which I couldn't play what was writte[n]," although there were definitely session[s] that put his reading skills to the test. "Reading is a huge part of the gig, but you must not play the stuff like an exe[r]cise in a book," he continues. "Interpre[ta]tion is important when the part's a sol[o]."

If Lukather had to play on a heavy reading gig, he'd come to the studio ha[lf] an hour early to check out the charts, f[ind] the hardest one and see if he had to w[ork] through it or not. "I could read, but I w[as] never like Tommy Tedesco at sight rea[d]ing," he says. "I could do it under pressure, but it wasn't my favorite thing in the world to do." The joke among sess[ion] players went, "Studio work is 95 perce[nt] boredom, five percent sheer terror."

Being a good sight reader wasn't enough. The best session players cou[ld]


Steve Lukather with Eddie Van Halen

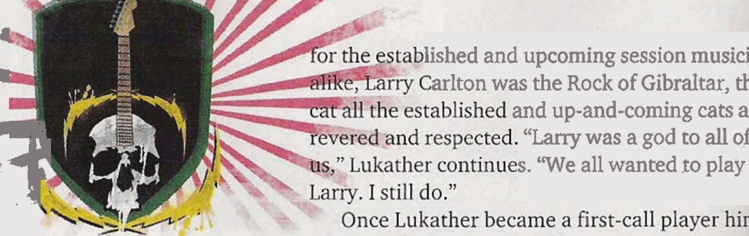
read *and* be inventive when they needed to be. Says Parks, "You had to be able to play as freely as a player who can't read; to play by ear and read whatever's written." Says Graydon, "When working with a chord chart, Dean came up with ear-candy parts that fit perfectly in a track, that never get in the way, and enhanced the track beyond belief."

Being creative on demand was important because session musicians were often relied on to make something out of nothing. "Somebody would give you, like, 85 bars of E written on a piece of paper, and all of the sudden all the guys in the band would rewrite this song for these people," says Lukather. "We'd come up with some really cool shit, and that was a challenge, especially if you're playing with another guitar player."

Early in his career, Lukather played sessions with Ray Parker Jr., who he calls "the funkiest motherfucker I've ever played with, ever. He'd come up with the most amazing parts, then I'd have to find a part next to his. We were totally like the odd couple, but we worked together really fast and really well together. Jay Graydon and I had that kind of connection as well."

THERE WAS ANOTHER crucial requirement to becoming a first-call player: your chops and professionalism were of course important, but Lukather says 80 percent of what got you in the door was your personality. "There were a lot of guys that were great players that didn't have the attitude or the vibe that was needed to make the hang," he says. "In order to be one of the cats you had to be liked by the guys. There was a certain reverence that you had, a respect, and knowing where you were in the pecking order."

If Lukather arrived at a session where he would play with Dean Parks, he'd never take the Guitar 1 part away from Dean. "And I don't care what any producer says, I'm sitting in Guitar 2 because Dean's one of the giants of all time." And



for the established and upcoming session musici[ans] alike, Larry Carlton was the Rock of Gibraltar, th[e] cat all the established and up-and-coming cats al[l] revered and respected. "Larry was a god to all of us," Lukather continues. "We all wanted to play l[ike] Larry. I still do."

Once Lukather became a first-call player him[self], he asked Jim Keltner how he could ever re[pay] everyone for all the help they gave him. Keltner—a session drumm[er] extraordinaire who has worked with the likes of Eric Clapton, Mic[k] Jagger, Bob Dylan, Jackson Browne, Elvis Costello, Tom Petty and *A Momentary Lapse of Reason*–era Pink Floyd—gave him straightfo[r]ward advice: "Luke, give it on to somebody else." "That's what yo[u] do, you pass the brotherhood along," Lukather continues. "And to this day, I still try to get people work."

Carlton helped break Parks into the scene, then Parks brought Graydon in. When Graydon got tired of studio work, he passed a lo[t of] calls on to Lukather. Then Lukather helped out Mike Landau, a lon[g]time friend he grew up with who went on to play with Joni Mitchel[l] and Miles Davis. "Landau's the greatest guitar player in the world t[o] me, a giant," Lukather says. "One of the greatest musicians I've eve[r] known in my life and one of my best friends."

"Lee Ritenour and Ray Parker Jr. really went out on a limb and [had] enough faith in me to send me out on dates," says Jackson. "It's fun[ny] because when I started out at 18, it didn't seem like I was that youn[g]. Now that I have a daughter who's 17, I realize how young I really w[as] and these guys took care of me." "We did look out for each other on many levels," says Graydon. "Tommy Tedesco helped me many tim[es] when I first started, telling me how to deal with so many issues."

Andy Brauer ran a rental and cartage company that catered to th[e] top studio musicians. "Back then we were all on the same team, and everybody was really co[...]" he recalls. "People were friends, they'd hang and would turn each other o[n to] different dates. There w[as] never that competitive '[I'm] better than you' attitud[e]."

"I'd say we were all continually competing, but not in a backbiting o[r] sabotaging way, ever," says Parks. "If I sat next [to] somebody and they're co[m]ing up with something I['d] never thought of, did I w[ant] to come up with the sam[e] quality stuff? When I sa[w] how great Larry Carlton [de]veloped his technique a[nd] his solidity for jazz/rock[,] I sure did. Competitive, yeah: I wanted to be tha[t] good. But it wasn't comp[eti]tive like I wanted his gig[."]

Carlton often preach[ed] the policy of leaving yo[ur] ego at the door when playing sessions, and there's a joke about the comedian Milton Berle [that] Lukather likes to apply t[o] studio work. Berle, who legend has it was pretty large below the belt, on[ce] claimed he was in a con[...]



Larry Carlton



front to back: Mike Landau, bassist Leland Sklar, singer Bronson Arroyo and drummer Kenny Aronoff

to see who had the biggest, but once he whipped it out, the others in the competition cried, "Miltie, just enough to win!"

"If you've got a huge cock, you only whip out enough to win," says Lukather. "You never show the whole thing. It's not how much you play, it's how much you don't play. You have to *listen*, man. If somebody blew into a session as a first timer and started shredding and showing off, that was the kiss of death. You were banished to the cornfield!" Graydon concurs. "We were not hired to show off. Play the stuff as good as possible, and take direction from the people in charge."

In the glory days of the studio scene, once you were in the door, you never had to worry about being out of work. There were tons of gigs for everyone, and many of the top studio cats played several dates a day, every day. Once Dean Parks was up and running, he told *Guitar World* contributor Steve Rosen he "turned down twice as much work as I was able to do." Larry Carlton reportedly played more than 5,000 dates before closing the door on his session days in the late Seventies.

As Jay Graydon recalls, an average session lasted three hours, but many were booked as a double (six hours). The hours were often 10 A.M. to one P.M., and two to five P.M. "I typically worked four sessions a day, and the second double typically started at seven P.M." Graydon recalls most sessions going the full length, sometimes overtime, but there were some he could get in and out of quickly. One time he played 28 sessions in six days.

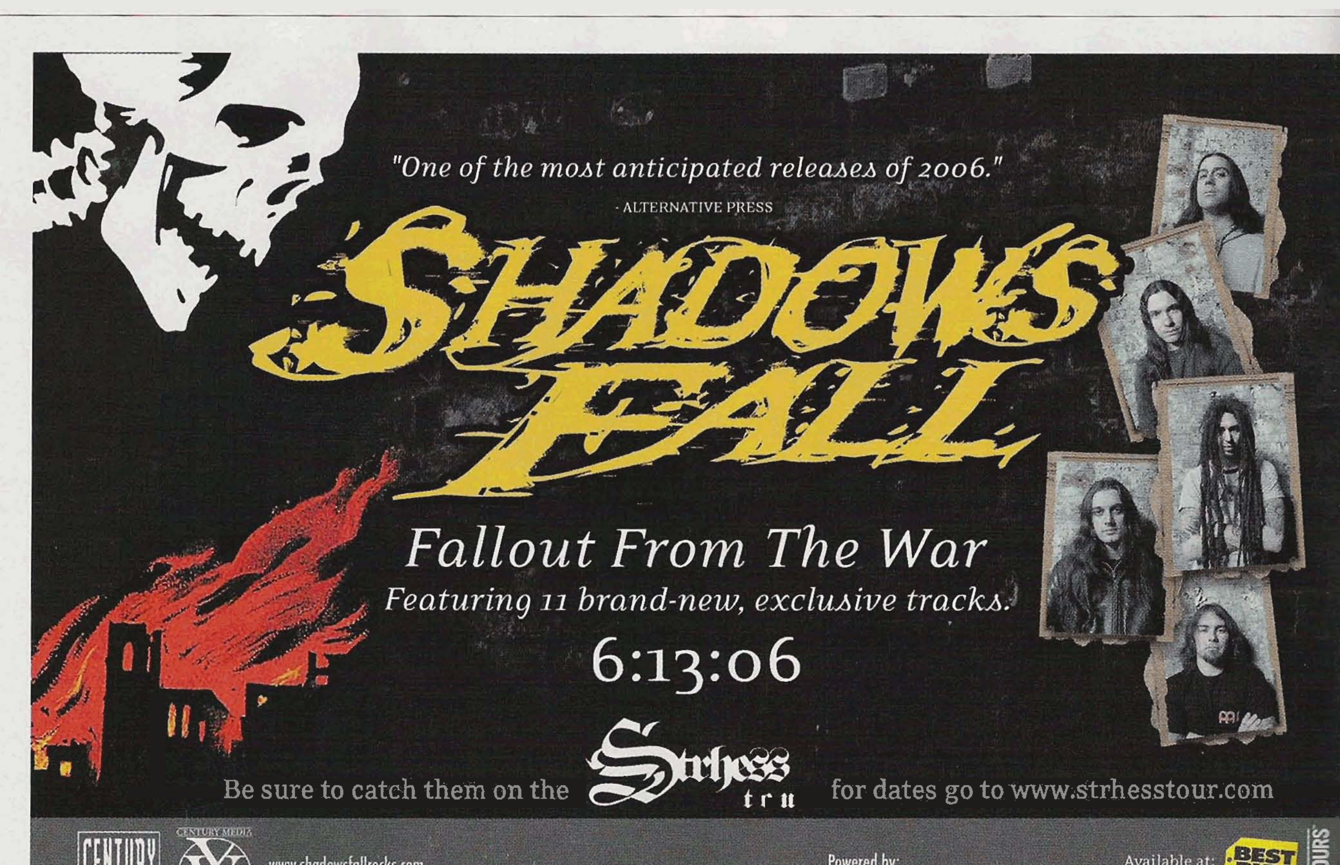
During the glory days of the studio scene, Andy Brauer's team hauled, set up and broke down gear for 15 to 20 sessions a day. "We were runnin' around like banshees, but it was so much fun," he says.

There were of course numerous other great studio players who didn't get the recognition they deserved but are still remembered and respected by their peers. The list of unsung session heroes includes Dennis Budimir (who along with Tedesco did the lion's share of film and television work and reportedly played on more than 400 film soundtracks), Mitch Holden (who in addition to his studio work was the guitarist in the Johnny Carson–era *Tonight Show* band), Richard Littlefield (Aretha Franklin, Billy Joel), Tim May (Lionel Ritchie, Michael J. Fox's guitar parts in *Bac the Future*), Tim Pierce (Rick Springfield, t Goo Goo Dolls), Steve Watson (who did a l of television work including *Magnum P.I., Street Blues*), David T. Walker (who Grayd calls "the king of fill guitar on the r&b circu and Wah Wah Watson ("Papa Was a Rollin Stone," "Car Wash"), among others.

The great studio musicians who laid the groundwork before players like Lukather ca along often didn't get album credit either. "There was never a rule that said you had t have your name on a record," Lukather explains. "That was out of courtesy and respec for the artist and the producers. If you reall knew who played on 90 percent of those Six ties records, you'd be baffled. You'd realize that those bands didn't really exist. There w a handful of guys they put on every hit recor you ever heard. But you never got any credi and those guys are just now being revered."

When asked which artists the session pla ers recall fondly, Quincy Jones and Steely D come up a lot. "Working with Q was always the hippest sessions," says Lukather. "They

"IF YOU'VE GOT A HUGE **, YOU ONLY WHIP OUT ENOUGH TO WIN. YOU NEVE SHOW THE WHOLE THING."—STEVE LUKATHER**



had great players, and you knew you were playing on a hit record. He was a gracious host, and he made you feel at home. Not only did he pay great, but he'd send flowers to my wife just to say thanks for letting him keep me for 12 hours."

With Steely Dan, Carlton laid down the legendary "Kid Charlemagne" solo, and the solo in "Peg" was a personal highlight for Graydon as well. He was about the seventh guitarist to try and nail a solo for the song, which was recorded 10 times with different rhythm sections. Graydon played melodic solos for about an hour until Donald Fagen finally told him to think "blues" whenever he could, which changed Graydon's whole approach. "I humbly state I did a good job."

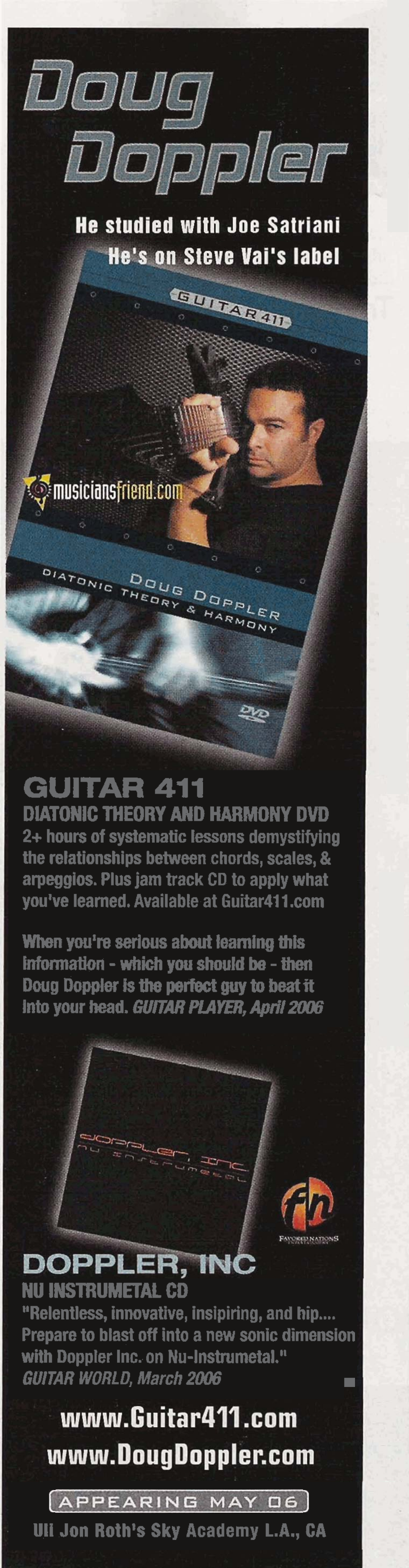
"The Steely Dan stuff you were always glad to be a part of because you knew it was gonna be good," says Parks. "You weren't always walkin' out of there exhilarated because you were pretty much put through the ringer. Those guys listened to every little part, and you weren't exactly sure if your part was gonna make the record, or even if the whole rhythm section you were working with was gonna make it on that song. But you knew it was gonna end up good, and you wanted to hear the final product." (Paul Jackson missed playing with Steely Dan decades before, but was finally able to play with them when they reunited in 2000 for the album *Two Against Nature*.)

When trying to nail a great solo, the smart producers would always roll tape, especially when the musicians weren't aware of it. "Some of the biggest hit records are done in a blink of an eye," Lukather continues. "Often, before anybody even knew what was going on, just playing without thinking would be the greatest takes in the world, and used on a lot of records.

"When I did 'Running with the Night' [*Lionel Ritchie*], I didn't even know he was recording. That was a run through. I was getting my sound, trying to get my chops up, I go, 'Okay, I'm ready to do it now,' and he goes, 'Oh, it's done.' I said, 'What are you talking about? I just played a bunch of bullshit the whole song.' He goes, 'No man, it was great.' And that's the record. That happened a lot."

A lot of session players would eventually leave the studio scene to record and tour with their own bands, but in Lukather's case with Toto, he was somehow able to juggle both. "I used to wake up at, like, eight in the morning, then go from 10 until two in the morning, every day, six days a week, and I loved it," he says. "I don't know how I did it. You don't need sleep when you're 20 years old. You





wanna play every note possible."

For many studio musicians, there came a time when they were ready to move on to other things. "To have the kind of energy to do three dates in a day from eight to midnight is tough," says Brauer.

As Carlton told this magazine in a 1986 interview, he quit doing sessions when he no longer looked forward to them. "I chose to discontinue doing it, because my heart wasn't in it," he said. "I'd reached a plateau, and something needed to change."

"Dean Parks has bailed twice in the past," says Graydon. "It was difficult getting back in, and more difficult the second time. When a studio guy bails, past accounts become comfortable with other players. It's almost like starting over."

Parks says, "I think some session players see money go by. They know what contribution they have to the project, and they only made the session fee while they're seein' the people they work for get rich. I think that's the motivation for a lot of them leaving. And not everybody likes session playing. It's a certain pressure, it's a certain grind."

What probably kept Jackson from burning out was he didn't overbook his schedule. "I usually never did more than six or eight sessions a week," he says. "I once played 17 sessions in a week, and I thought I was gonna die! But six to eight sessions was really busy for me, and I was really fortunate that the records I did were really, really cool records."

Granted, being a studio player wasn't always about playing on the greatest albums in music history. The top session guys could often find themselves playing on a lot of crappy pop and disco records; Lukather was even asked to play on an album by fitness guru Richard Simmons.

A common refrain you hear from former studio musicians is they left the scene "to become artists," and indeed, by the time they're ready to bail, it's often because playing sessions felt more like a job than an art form.

"I did 15 years in, man," says Lukather. "It got to the point where I was starting to get a little jaded and I wasn't giving as much love as I should." And once Lukather saw the new hotshot on the block, Dann Huff (Madonna, Billy Joel, Rod Stewart, Bob Seger), coming up fast, he decided it was time to bow out gracefully.

It's hard to pinpoint exactly where and why the good times for this era of session players came to an end. When Nirvana and their Seattle ilk exploded in the early Nineties, guitar solos and great musicianship suddenly became a joke, and many musicians, along with the hair bands, suffered. And some will tell you the studio scene really took a hit with the advent of Pro Tools, which became affordable in the mid Nineties.

Chris Johnson now runs the cartage business Andy Brauer began in the late Seventies,



and he's seen the drastic changes the studio scene has gone through first hand. "In the heyday, worked as much as three to four times a week, and now it's more like three or four times a month," he says. "There's still a lot of sessions going on, but now people are taking smaller rigs. Lately the trend has been to send files because a lot of people have Pro Tools rigs at their houses. They can open up session files, and things are being sent around town."

The players who did a lot of film and television dates, however, were able to survive the changes the scene went through. In fact, Jackson and Parks were both recently featured guitarists on *American Idol*.

Where a player could make as much as triple scale on a session in the good old days, a lot of players now work outside the Musicians Union for flat rates. And what about the tradition of recommending up and coming cats for gigs? Well that was back when there was more than enough work for everyone. Today it's hard to imagine how a new cat could break in. "Back in the day, all the B and C guys coming up were getting the leftovers from the A-list guys," says Johnson. "Well, there aren't any leftovers anymore."

"People weren't greedy about their sessions back then," laments Brauer. "It's not the same anymore. You see the new cats; they're more corporate executive types than the passionate, burning guitar players. Now it's all business."

AS LUKATHER CONTINUED to reflect back into his studio musician past, a lot of great memories came flooding back. "I was a kid," he says. "We were all kids. We were just coming up, trying to find our way, and now we're the old guys. I mean, I blink and 30 years of my life goes by."

Lukather once said he felt he would have been more respected as a guitarist if he had only done Toto. It was a defensive remark he made against the slings and arrows session players endured from music critics who regarded their profession as hackwork. Looking back on his session days now, he wishes he never said it.

"I regret ever saying I was ashamed, or wish I hadn't done sessions, or wish I was taken more seriously. That's just bullshit. I'm really proud to have been a studio musician, playing with the greatest artists on the planet. I played with Elton John, and he's playing 'Levon' in between takes just for me. I played with Miles Davis. To see Aretha Franklin playing piano and singing the vocals live, I'm in the room four feet away from her, and I almost couldn't play because she was so great. I mean, I jammed Beatles songs with Paul McCartney and George Harrison. How hard was my dick when that was going on? That's the shit you just can't buy. I mean, how could I ever think that wasn't cool?" ■

ZAPPA *(continued from page 50)*

studio a few years ago."

Which pretty much sums up how Dweezil approaches his dad's music: he updates it while remaining lovingly faithful to the original.

GUITAR WORLD So have you guys known one another ever since Dweezil was in diapers?

DWEEZIL ZAPPA Not diapers, but since I was 12. I had just started playing guitar within months of Steve joining Frank's band. My first guitar lessons were from Steve. I still have the notebook.

STEVE VAI Do you still have the CD I made for you?

ZAPPA The cassette, yeah. You gave me some picking exercises and some scales to learn. I'd only been playing for a couple of months.

VAI Frank was going out of town and he asked me if I'd show Dweezil a few things on the guitar. He couldn't even play a note without hitting three other strings. I was thinking, Oh my God, what am I gonna tell Frank? But I showed Dweezil a few exercises, and when I came back a week later the improvement was extraordinary. Then he started getting into Yngwie.

ZAPPA The Yngwie thing was actually a little later. I first really got into Van Halen. I wanted to play "Eruption" and all of that.

GW Did Frank give you guitar lessons, too?

ZAPPA He mainly just let me do what was gonna do. But if there was somethin he thought I should know, he'd show me. Like he showed me a couple of little barr figures that let you move a bass line arou on the low E string while playing a little lodic pattern on the higher strings. But w I started playing guitar I was really stuck Van Halen's music and the idea of makin that kind of noise. I liked Frank's music a guitar playing style, but it seemed too so ticated for anything I could do on guitar. since I grew up around his music, my ear open to it. And in recent years, it's becom a major influence for me. In fact, I'd say major influence. It was always there. It w just a matter of time before the light bulb went on and I said, "Now I get it. I need t know more about this." I started deconst ing his compositions and guitar parts, an for the past two years I've just gone crazy learning this stuff.

GW What was it like to play guitar wit Frank Zappa?

VAI Frank was very specific about wha wanted, obviously. And song arrangemen were constantly evolving. A lot of times F would work on a song, release it on a rec at some point and then continue working it. So playing guitar for Frank was mostly arranged thing. It was terrifying sometim



not because I wasn't competent in what I was doing but just because of who he was. Frank was like walking poetry. Even when I'd been with him a while, I'd look at him and think, There's Frank. He always had this great aura. He loved to have you up to the house and play music for you, the same way Dweezil does. But I was always a little nervous around him because he was Frank.

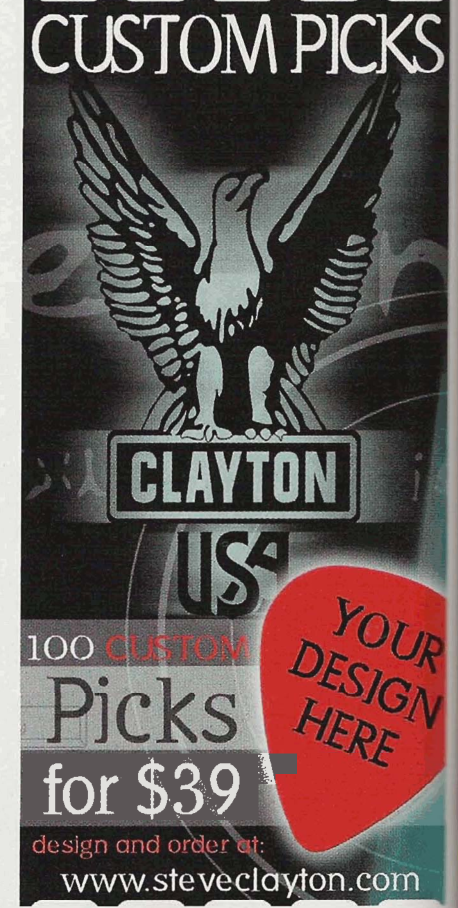
But oddly enough, I was never nervous with him when I played the guitar. And there were those wonderful times when we'd get to solo together onstage. It was a real hoot. I couldn't believe he was actually allowing me to share that intimate space. There was one song, "Stevie's Spanking," that we used to do together. And it was great because Frank listened to what you were doing very differently than other musicians. Most guys will try to catch some of your phrasing and go along with you. Frank just went right up the middle in completely his own direction. And it created this controlled chaotic kind of guitar tapestry.

ZAPPA I can remember watching Frank at a soundcheck, playing a solo. And he stopped because he hated a chord voicing that [*keyboardist*] Tommy Mars played. He said, "Just don't." And I remember thinking, How does he even hear what anybody else is doing when he's playing? 'Cause I know when I play I just zone in on what I'm playing and maybe a little bit of the drums. So in order to learn how to play like Frank I also had to learn how to listen to the other players.

GW For all Frank's compositional prowess, he also loved to jam, apparently.

ZAPPA Well, it was different than the modern sense of jamming. And I say this because of the "jam band" culture that exists. Frank improvised, and, to a degree, that is the same as jamming. But he did not prefer jamming in the sense of, "Okay, let's all play something that we don't know." He liked to create a situation where he could improvise freely. But the rhythm section knew where they were going, so it was tight. He always had a sense of arrangement. So even if someone would sit in with his band, as I did on a few occasions, he would set it up like, "Here's your little moment when you come out and play. You do that, then you go away. You don't need to do the rest of the song. You just do what you're good at, then you leave." And that is the most appropriate way to include someone in a live situation, in my opinion.

VAI One of my favorite "jam" moments with Frank was captured on film. When Frank played guitar, he used to put his cigarette underneath the strings, behind the nut of the guitar. And when the cigarette burnt away to a certain point, the solo would be over. So we're jamming onstage one night. And jam-



ming and jamming. Out of the corner of my eye I see that the ash is like two inches long. And I'm saying, "When the hell is that ash gonna fall?" Finally, Frank gives me the cue for the end of the solo, and I look at him lean over and blow the ash away.

GW Auditioning for Frank must have been quite an experience.

VAI I'll never forget it. Imagine a 20-year-old kid showing up in front of Frank Zappa. He tells you to learn all these songs. You get there and he doesn't pull out any of the songs he told you to learn. I remember, there were a lot of people there, and I was kinda nervous. Frank picks up his guitar and cryptically and cripplingly plays this series of notes in some bizarre order. He goes, "Play this." I watch him play it and then play it back. He says, "Okay, now play it four times faster." I take a deep breath and do it. He goes, "Okay, now add this note," and he just plays a note in the middle of two other notes. I say, "Okay," and I do that. Then he goes, "Now do it in 7/8." I think for a moment and do it. So then he says, "Now do it 7/8 reggae." I go "Uh…okay," and I do it. Then he says, "Okay, now add this note." By this time, people around me are giggling and everything. And I say, "I can't add that note. It's impossible." 'Cause it was. Nobody could do it. And Frank goes, "Well, I hear Linda Ronstadt is looking for a guitar player." I didn't know he was taking the piss. I thought, Okay, I lost this gig.

GW What kind of bandleader was Frank? What would he do if you fucked up? Would he get mad at you? Would he get on your case? Would he make a joke?

VAI Sometimes he'd make a joke, yeah. It was all according to the situation. If it was a vindictive kind of fuckup, he wouldn't tolerate that at all. I've seen people get fired right on the spot for that. I thought I was fired right on the spot once, for something I did. But generally, Frank didn't give you things that he thought you couldn't do. He wasn't impossible. It would waste his time to give you a part you couldn't play. What would that accomplish? That he could sit there and say, "You can't play that?" Frank worked with the musicians he had. He pulled what he could out of them. And most of the time he could get things out of you that you didn't even know you had. There was a clairvoyant nature to what he was doing sometimes. He would just kinda know.

ZAPPA People have this weird notion of Frank as some kind of unmitigated tyrant about his work. But that's not true.

VAI If Frank gave you something to play that you couldn't, that would just ruin his music. And nothing's worse for a composer than hearing his music butchered.

GW Still, even the best musicians have that one bad night in Wichita, Kansas.

VAI Of course. I'll never forget one of those nights. Frank would write out the set list, and it was different every night. So this one time he says to me, "When we come out of 'Cosmik Debris,' I'll cue you and you start 'Outside Now.' " Now, "Cosmik Debris" was a song where everybody did a solo, and in the end it was up to me to get us into the next song. So Frank comes over to me, and I'm thinking, Why is he coming over to me? And he looks at me and jumps. I thought he was cueing me to solo. I'd completely forgotten that it was the cue for the band to stop and for me to start "Outside Now." So the band stops dead, and I start soloing. And Frank is giving me this "What!!!???" kind of look. I just had a nervous breakdown right there.

GW Is that when you thought you were fired?

VAI No, that was another time. It was my first show in Europe with Frank, at sound-check—first time I was ever in Europe in my life—and we're doing the song "We're Turning Again." There's this one melody line that Frank played with the vocal line "feedback on your knapsack." I'd just changed my strings and I was stretching them out. So I just echoed what he did on my guitar. And he stops the band and says, "Did you just play those two notes?" And to this day I don't know why I did this, but I said "No." Frank wouldn't let it go, however. He said, "These two notes." And he played them. I said, "No." So we start playing the song again and that part comes up. I certainly

didn't play it that time. But Frank stops the band again and says, "Right there! Right there! You didn't play those two notes?" And I still said no, 'cause I thought if I said yes I'd be on a plane home. I was a kid, you know? But to this day, I picture, when Frank was on his dying bed, me going up to him and saying, "Frank, I played those two notes!"

GW So what has it been like, after all these years to go back and relearn some of this stuff?

VAI Boy, oh boy, it's been a challenge. Because my picking style is completely different than it was back then. I don't nearly have the double-picking chops I had back then. But I have other chops. And frankly, the way I'm learning this stuff now and performing it sounds so much better than the way I used to play it, because I incorporate doing things—pull-offs, hammer-ons. You might miss the pick attack on every note, but at those speeds sometimes my picking is not consistent enough, and I don't want to risk missing a note.

ZAPPA I had to completely reinvent myself as a guitarist, and specifically my picking style, in order to be able to play this stuff. I used to use just standard alternate picking. But the first thing I set out to learn was "The Black Page," and I went straight to the hardest lick to see if it was possible for me to play it. I sat there trying to alternate pick that and a few other things and I realized, There's no fuckin' way. So I thought, I've gotta do something. I actually got some Frank Gambale instructional DVDs and sat there and learned his sweep-picking technique. That was invaluable to me, because all of a sudden the impossible started to become possible. It was still the Sisyphean task of pushing the rock uphill, because I was still nowhere near where I needed to be. But I started off slowly with one lick, building up speed over time by practicing unamplified, which I think is the hardest and best way to practice. I was able to see the neck in a totally different way. Because now there's all these possibilities for fingering things that I never even considered before. So now I can take on even the hardest licks, which are in "Montana" and—hardest of all—"Inca Roads."

GW The question is, where do you find other players who can do this stuff?

VAI That's what I want to know!

ZAPPA There's a guy named Barry Squire who has a database of musicians in Los Angeles. So I talked to him. The auditions were brutally hard. Each player had to learn one or more of Frank's most difficult compositions overnight. They had to transcribe it themselves, because I wanted to know how well they could pick out the melodies and harmonies and to see if they could come in and play the odd-time stuff. Needless to say, very few players could make the cut. But



the ones that did are all tremendous. Sheila Gonzales, for instance, is a great singer and multi-instrumentalist. Part of her audition was to learn "Peaches en Regalia." She said, "You want me to learn the saxophone stuff and the flute and clarinet?" I said, "Yeah, and the piano." So she came in and set up. She had her saxophone strapped on, and the flute and clarinet nearby. She's playing parts on the keyboards accompanied by just our drummer, Joe Travers, and when a sax or flute part would come up, she'd just change over to that. I thought it was hilarious, because she did it like a one-person band. I would have been happy just to hear her play a few bars on each instrument separately, but she made a whole performance piece out of it.

VAI When people came in and did stuff like that to audition for Frank, he would laugh. And then they usually got the gig. There's not many people around like that.

ZAPPA That's what I wanted to see. That kind of dedication and interest in playing this music.

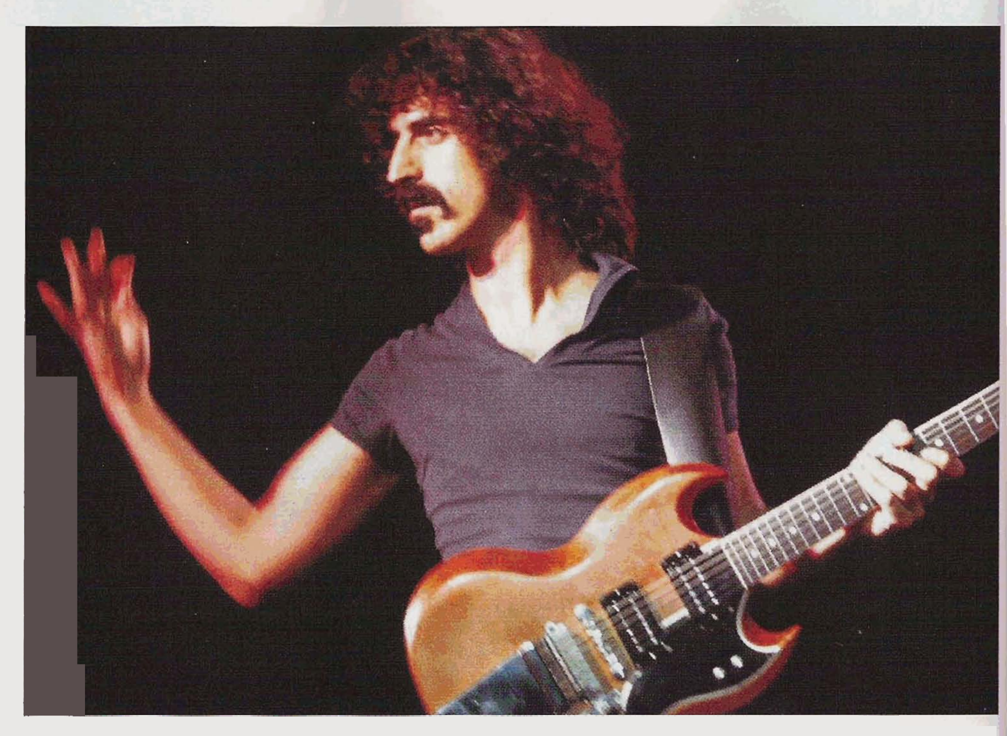
GW Are there a lot of charts that Frank wrote out that you're able to use in recreating this music?

ZAPPA We actually were not able to find anything of value here at the house. There were lead sheets that are totally wrong, so we made our own. Everybody in the band did a little bit of the work. Certain pieces require multiple listens and multiple transcriptions. A perfect example is what you might consider to be an easier song: "Village of the Sun." We had to listen to that thing several dozen times to figure it out. On the surface it sounds like just a little pop tune, but the harmonies going on and the chords supporting everything get pretty dense. All Frank's compositions have a lot going on, but on the records you can always hear all the key elements. It's like each sound is in its own little space. He was a master orchestrator and arranger. So I became obsessed with the science of sound over the past seven or eight years. I studied engineering. For me, it's a real mad-scientist approach to get in there and study Frank's master tapes. It's best when we have something on multitrack, because we can really dial in what the sounds are.

VAI Frank would police the sound. One of the aspects of his brilliance was the way he was able to orchestrate a small ensemble of people to make it sound like a piece of music with parts and dimension. He could pull dimension out of a six-piece band like none other, because he really understood how to fill the stereo real estate with the frequencies of different instruments so that they resonated properly to create a melody that speaks within a piece of music. That's really rare. Most people just pick up a guitar and jam.

ZAPPA That's the reason Frank had electronics, like a parametric equalizer, built into his guitar. He could fit his guitar tone into a frequency spectrum that he knew was going to work for his recordings. He wasn't like, "I have one tone and here it is."

VAI Definitely not. I remember when we recorded "I'm a Beautiful Guy/Beauty Knows No Pain" from *You Are What You Is*: it took five hours to get the guitar sound. I had never seen anything like that. The signal coming out of the guitar was split and sent to several amplifiers. Some of those amplifiers were miked and some were going through processors; some were sent to the chamber. It was amazing. I didn't know you could do that to the sound of a guitar. And Dweezil, I have to tell you, you're going to such great lengths to respectably duplicate this music, *and* you're his son! This is more than just the "next best thing" to one of Frank's bands. In a way it is the best thing, because Frank would never have played these songs and arrangements exactly as they are on albums like *The Roxy and Elsewhere*, *One Size Fits All* and *Overnight Sensation*—the records that I grew up loving as a teenager in the Seventies. So for anybody who is a real fan of this stuff, it would be a real disservice to your musical fantasies not to see this.



ZAPPA Thanks. I just hope I can pull it off. I know I'm going to have an emotional breakdown on some stuff—"Sofa" and certain songs that just hit me on a personal level. I'll try my best to see through the blinding tears. But

I can definitely foresee times when I might have to stop playing as a result. That's just the nature of the beast, I guess.

VAI But you know, Frank's fans are touched by his music really deeply. I can't help but notice that you've really embraced his music. You're not a guy who just kinda likes it a little. You really get it. And there's a lot of people in the audience who are just like that, too. It's hard to express that to people who just think that Frank Zappa is the guy who wrote "Dinah Moe Humm."

ZAPPA I know. That's why I'm really trying to reeducate people. There may be a fair amount of people who have heard the name Frank Zappa and may be familiar with a few songs, like "Don't Eat the Yellow Snow," "Valley Girl" or "Dancin' Fool," that made it to the radio; or in Europe, "Bobby Brown," which was a huge hit there. But if that was your experience with Frank Zappa's music, you have no idea of what he was about. That doesn't even scratch the surface. That's why this set list I've put together is all about his signature compositions and writing style. I really want to drive that home. This is what's unique about Frank.

VAI And for myself, I'm not going up there to be Steve Vai; I'm just a guy who's playing the music of Frank Zappa. What I do in my own show is so vastly different. I'm not going to be getting up there with lights on my head and playing "Bad Horsie." I know some of my fans will be there who may not be familiar with Frank's music. They're really gonna be opened up to a beautiful thing.

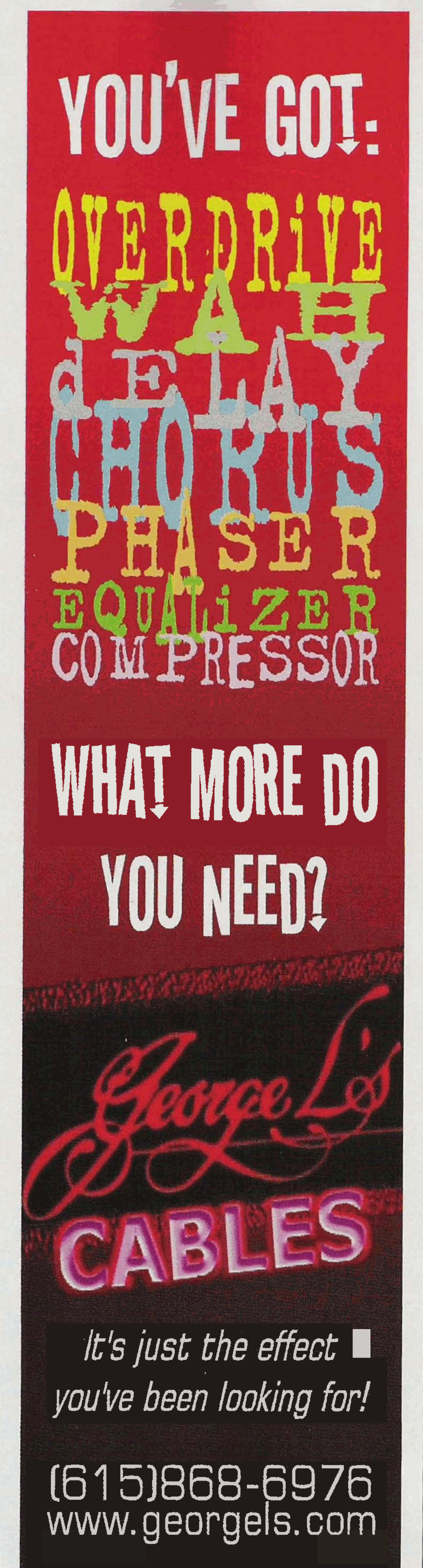
ZAPPA I think it will be interesting for them to see you go back to where you started.

VAI It's gonna be a shock, yeah.

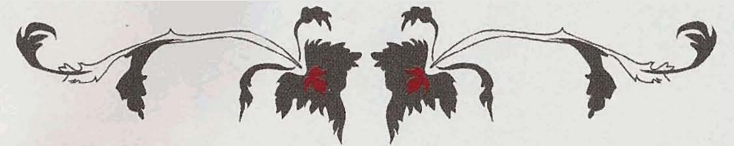
GW So is this going to be an annual thing, Dweezil?

ZAPPA My ultimate goal is to make it annual—build it into something of a Zappa convention. People who like Frank's music need to meet other people who like his music, because it really is a community in and of itself. There are a lot of bands who try to play Frank's music. At times that has been a problem, because sometimes they're not playing it too well, which does a disservice to the music. But I would like to have all these people be able to feel comfortable to be in one place. We could have multiple cover bands, and then the Zappa Plays Zappa thing can close the night. It could just be our own Zappapalooza. I think this will go a long way toward unifying the fan base and giving them a real official outlet for experiencing the music. We're not saying, "From now on, only listen to our version!" This should make you want to go back to Frank's albums and listen to the real stuff. ■





"I was totally a punk rock/hardcore high school kid, but my guitar heroes were Robert Johnson, B.B. King, Muddy Waters… All those blues guitar players really inspired me."



JADE PUGET *(cont. from page 56)*

sang in the church choir as a boy. But I don't know if he can actually read music.

PUGET When people take lessons they kind of develop the style of their music teacher. When you're in your most formative time of learning how to play, it's really important to forge your own style. That isn't to say that you can't go back and learn to read music later, but you should really develop your own style first.

GW Are "Summer Shudder" and "Love Like Winter" related pieces? They've got that summer/winter seasonal motif going.

PUGET And our album's called *DECEMBERUNDERGROUND*, too. But no, we weren't thinking of that.

GW Both songs have a similar B minor, A, G kind of chordal feel.

PUGET That's true, but "Summer Shudder" is in a different tuning. It's drop-B but tuned down a half step: A♯ G♯ C♯ F♯ A♯ B♯. And I actually made up another tuning for this record: I came upon it accidentally. It's D A D F C E. I wrote one song in that tuning that almost made it on to this record but didn't. I'm not sure if anyone's ever used that tuning before. I looked it up online but couldn't find any reference to it. I was even looking at folk tunings from the Sixties and stuff. I found so many different alternate tunings, but not that one. It's got some really cool applications. Things you'd never play.

GW So it's kind of like a D minor 9th tuning?

PUGET Yeah. It's really in the area of F, C and E. It's cool, 'cause the D A D section is just a root-fifth-root thing, but the F C E tuning lets you do some great-sounding things up in the higher strings.

GW What other tunings did you use on the album?

PUGET We usually use standard tuning down half a step.

GW That's what you use on "Miss Murder," right?

PUGET Yes, "Miss Murder" is a very simple song.

GW Did you deliberately design it to be a hit single?

PUGET Not really. Dave and I were down in L.A. writing in our friend's basement. You know Elliott Smith's posthumous album, *Songs from a Basement*? That's where that was written, and that's where we were writing. And we just came up with "Miss Murder." I'd actually programmed more of an electronic feel for that song, to get the idea down, but it became an AFI song. Everybody got involved. So we weren't trying to write anything in particular. We were probably just frustrated after a whole day of being stuck in this basement and that song just came out. Cool things happen when you're not really trying.

GW Did you always know you were going to lead with the chorus?

PUGET No. But that's always been a cool device. The Beatles did it. A lot of cool songs start with the chorus. But then there is the problem of repeating the chorus too many times if you start out with it. You end up having four choruses instead of the usual three. But in that song the choruses are short, so it's okay.

GW And the chorus is also closely related to the verse, harmonically. I think that really helps, too.

PUGET It definitely flows well from one to the other.

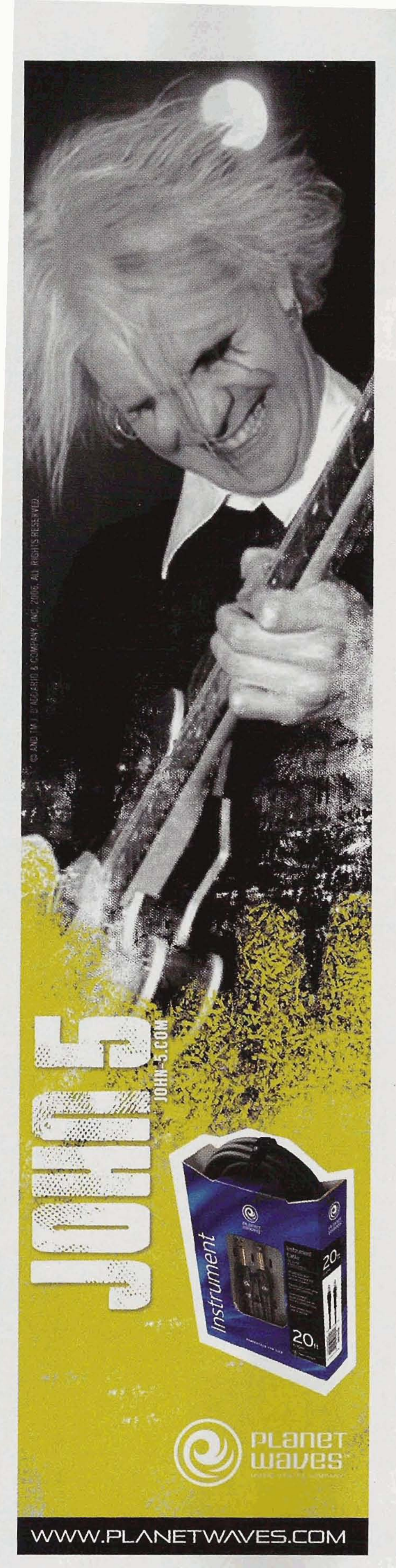
GW I like the variations you introduce in the second verse. For example, the bass line changes.

PUGET Yeah. The second verse breaks down to a four-on-the-floor beat—heavy kick drum and a percussion line with weird panning on it. It's got a different vibe to it.

GW That's a cool thing to do with a second verse. On second verses, most artists usually just coast.

PUGET Like you've been there, done that, yeah. But in that song I also do a different guitar line on top of the second verse, one that's more aggressive than the first, and then it breaks down further. I'm a real fan of dynamics in music. In pop music there's the idea that familiarity is what makes things hooky; something happens over and over. Repetition is what makes it stick in people's minds. But I like dynamics, because different things keep the song moving.

GW And Davey has such a sense of drama. Extreme dynamics complement that really well.



PUGET That song always strikes me as having a real David Gahan/Depeche Mode kind of vibe in the verses. As you say, very dramatic.

GW There's also a hint of Soft Cell's "Tainted Love."

PUGET Yeah, people say that a lot. They mention Green Day, too, I think because of the shuffle beat in that song. Green Day have a couple of those shuffle beat songs. I never thought of either of those things, but once they started getting mentioned, I was like, "Okay, I can hear that."

GW What were the most exciting bands and guitarists in the world for you when you were growing up and starting out?

PUGET I was never a guy who had guitar heroes. When I started I was into punk and hardcore, but my favorite guitar player was probably Robert Johnson. It was kind of weird. I was totally a punk rock/hardcore high school kid, but for the guitar it was Robert Johnson, B.B. King, Muddy Waters. All those blues guitar players really inspired me. I could put on a B.B. King record and just play blues licks along with it for hours.

GW You've never done anything real bluesy, publicly.

PUGET I've always wanted to sit in with a blues band. I don't know how or when that will ever happen.

GW We'll have to arrange that.

PUGET It would be cool. ■

WARPED *(cont. from page 68)*

»What's your approach to the guitar?
I try to write whatever delivers a chill factor. My favorite thing is when I'm sitting alone in a room and I write a riff that I think is just awesome. When that happens, I usually start rocking out to it. I think that if a riff has that kind of impact on me, it will probably have that impact on other people as well.

»What's your best recorded performance?
My favorite part of our latest record, *Heroine*, is the end of the first song, "Mothersound." It's a crazy, insane solo that has no form or order to it whatsoever. I'm just playing guitar with no rules.

»Who's the hottest guitar player on Warped this summer?
Andy Williams from Every Time I Die. I like his playing because he isn't noodling around on his guitar all the time; he plays what sounds the toughest and the meanest. I just like his style. He's got that really cool rock vibe to him and looks like a total badass

Chris Cheney
(The Living End)

»What do you think of the current state of punk rock?
It comes down to what you mean by "punk rock," I suppose. I think the Mars Volta are more punk rock than your average band with safety pins and studded belts. I think it's about bands that are pushing the envelope a bit and not playing it safe. But as far the punk rock scene goes, I think it's pretty healthy.

»What's your approach to the guitar?
With our latest album, *State of Emergency*, I put the emphasis on melody rather than flash. I wanted to play leads that were almost lyrical and that you could sing along with.

»What's your best recorded performance?
The off-the-cuff solo on the song "State of Emergency." I love playing on the edge and improvising as you go. It's exhilarating. I remember our drummer was sitting in the back of the room listening [*to me record*], and he jumped up and said, "That's it!" I think he was more excited than I was.

»Is there one piece of gear you can't live without?
My Gretsch White Falcon. It's so cliché and Spinal Tap to say, but I feel like it's an extension of my body. That guitar just feels so natural to me. I'd be stuck without it.

El Hefe
(NOFX)

»What do you think of the current state of punk rock?
The scene today is really different from how it used to be when I joined NOFX in '91. Sometimes it's hard to relate. I don't know about the new emo fad with the hair and the makeup and the style and all the whiny bands. I shouldn't talk shit. [*laughs*] It's just not as hardcore as it used to be

»What's your approach to the guitar?
I try to play every part the best that I can. I'm not the punk rock musician who wants to be like Darby Crash or Sid Vicious and be all sloppy; that's not my thing. My personal agenda is perfection, I try to make every note count and play right in the pocket and sing the right part. I like to have a lot of fun onstage, too; I like to jump around and throw my guitar in the air, but make sure that I come in on time on the right chords as well.

»What players have been most inspirational to you?
Growing up there was Eddie Van Halen, Jimi Hendrix, Jimmy Page, Thin Lizzy, Montrose and Eric Clapton. I mainly listened to leads, that's what inspired me.

»What one piece of gear is essential to your setup?
I can't play without my Mesa/

Boogie Mach III head; it's got a killer sound. It's also built like a tank and it just goes forever if I keep it serviced regularly. Pedals I can work around, all I need is a Crybaby Wah and I'm cool.

Chris Chasse
(Rise Against)

»What are your thoughts on the current state of punk rock?
It seems like fewer and fewer bands are playing punk rock, and instead they're getting more metal or mainstream material. I could probably count on two hands most of the bands I think are punk rock now, and most of them are over 15 years old. The people who start it still do it and they do it the best; people like Bad Religion and Green Day do it absolutely perfect.

»What do you think separates this generation of punk guitarists from previous ones?
I think playing punk rock takes talent these days; it's not just three chords. I know some of the super early bands did the absolute roots of it, and now it's just evolving more and more and getting better and better. I'd just like to see more bands come out and do it.

»What's your approach to the guitar?
When I sit down and write songs, I'm not limiting myself to any certain style. I'm not saying, "this isn't punk enough" or "this isn't melodic enough"; it's just whatever sounds good to me. We have the most varied songs ever—there's everything from slower hard-rock songs to super fast hardcore songs.

»Is there one certain piece of gear that you can't live without?
The absolute thing that I have to have at all times is a DOD Noise Suppressor pedal. We have a lot of stops in our songs, and if I stop and I squeal, I get really annoyed. I want that $60 white DOD pedal at all times.

Tim McTague
(Underoath)

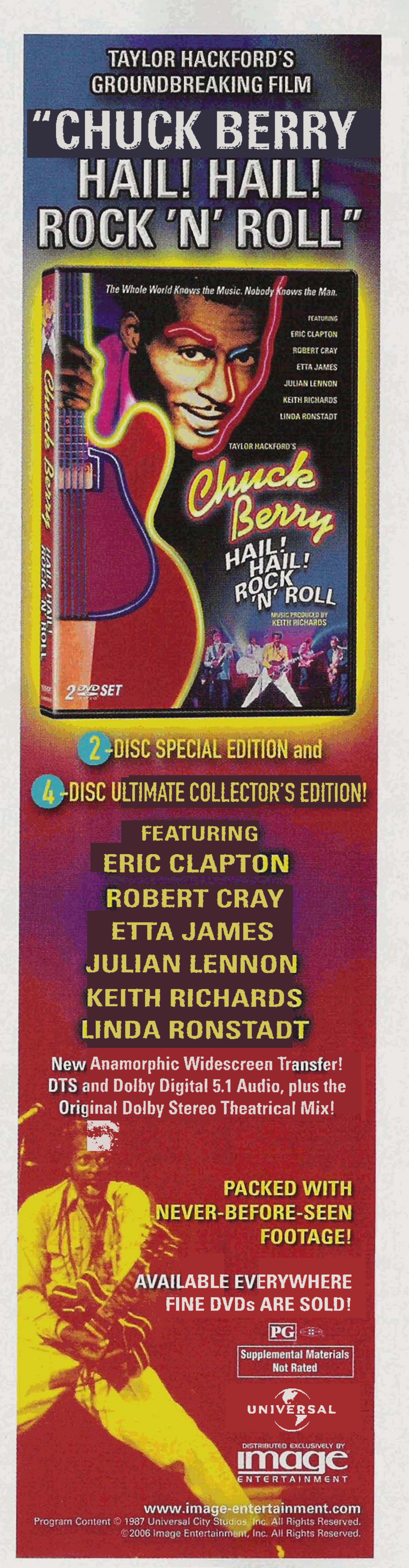
»What do you think of the current state of punk rock?
What is punk rock? It seems like back in the Eighties punk was a specific segregated group of people that were going against the mainstream, and now it's become this weird thing where punk/underground bands *are* the new mainstream.

»What do you think separates this generation of punk players from pervious ones?
Punk used to be about playing three chords as out of tune as possible, with a bunch of yelling over it. Today, everything sounds so polished. Thankfully, there are also heavier bands like Norma Jean and the Chariot that are trying to keep the sloppy live vibe going, and I respect bands like that.

»What's your approach to the guitar?
I don't really have an approach; I pretty much just go with what sounds good. It's gotten a lot easier, because I know what I want and my hands get there a lot quicker than they used to. But I'm extremely hesitant to educate myself on what I'm playing and why I'm playing it; I just like to play what sounds good to my ear and feels good. I think if you over-analyze it, you're missing the point.

»What players inspire you?
I really dig Omar Rodriguez from the Mars Volta. I love that he's left-handed and his playing is sloppy; he just feels it. I don't like "real" guitar players like Steve Vai and Yngwie Malmsteen.

»Who's the hottest guitar player on Warped this summer?
I think the dudes from Moneen [*Kenny Bridges and Chris Hughes*] and Circa Survive [*Colin Frangicetto and Brendan Ekstrom*] are the most creative and inspiring guitarists on the tour. I think all those guys are amazing. ■



CHEAP TRICK *(cont. from page 76)*

you use on *Rockford*?

NIELSEN I basically used my live rig, which has some fresh, brand-new gear that I've owned since…1978! [*laughs*] I had Paul Rivera hot-rod my Fender Deluxe Reverbs a long time ago, and I'm still using those to this day. I also used some newer Riveras that he sent to me, plus some Gibson Goldtones, for punch; Marshalls; Sound Cities that I've had since 1968; and the Orange 2x12 combo that I recorded most of our first album with.

GW Did you use a lot of different guitars as well?

NIELSEN Yeah. I brought, like, 20 guitars into the studio, and Tom brought in just as many basses. We ended up using Gretsches, Rickenbackers, Guilds, Gibsons, Hamers, Waterstones, Chandlers, Martins and Taylors. I also have this guitar by a company called Hoyer. It's basically a German toy, but if you get a good one, they sound terrific. I'm actually looking for another one. And this past year, I got the ultimate guitar.

GW Which is?

NIELSEN A 1963 Guild Merle Travis. They only made three of them, and I've got the second one. It has the maximum ornamentation, and it's just the coolest guitar. They were $2,000 in 1963, which is one of the reasons that they didn't sell that well. I mean, if you had $2,000 to spend on a guitar in 1963, you had someone build you your own signature model! I'd been looking for the guitar for thirtysomething years, and I knew they were rare, but I didn't know how rare. And I looked and looked and looked, and I finally found one. And let's put it this way: it was in bad shape. But I got it and had it restored by some of the people who worked on it in the first place.

GW Clearly, you've still got the guitar-collecting bug.

NIELSEN Oh, yeah! I just bought 12 vintage cases last week so that I could put a few of the guitars in my collection into the original cases. And I recently got another one of those Eighties Les Pauls with the Explorer headstocks. I think those were originally made for [*Canadian rocker*] Aldo Nova because he liked the way that my Explorers looked, but he's about two feet tall. I like the oddball stuff now.

GW So you're not out chasing custom-color pre-CBS Stratocasters or other high-ticket items.

NIELSEN No. I've already had one of everything, and I still have most of it. I still have two original Explorers, three Flying Vs… I have a friend who just paid $20,000 for an original Flying V *case!* Both my Explorers have the original cases. Find another one! You can't find the guitar, let alone a case that's available. The vintage guitar market is out of control now. But it's an interesting out of control if you own some of the junk!

GW Let's talk about some of the songs on *Rockford*. "Oh Claire" is a very mournful ballad and sounds as if you lost someone very dear to you before you wrote it.

NIELSEN It's actually not written about anyone in particular, but it's about, you know, "I'll see you on the other side after we're both dead. I'll be waiting for you, somehow, somewhere." I wrote it to be similar to another song I wrote years ago called "World's Greatest Lover." It's from the point of view of someone in a foxhole in World War I or World War II or the Iraq war—wherever—who thinks that he's gonna get blown up.

GW Do you ponder your own mortality a lot?

NIELSEN Well, I think everybody does. What happens after that? I don't know. You don't know. Nobody knows. I, mean, obviously I'm not writing, "Please forgive me for everything I've ever done wrong in my life" songs. [*laughs*] I didn't invent good people, I didn't invent bad people, I didn't invent drugs or alcohol, I didn't invent war—so all can do is comment on them. All you can do is try to live your life as well as you can. I always say that one of my better qualities is that I'm human, but that one of my worst qualities is also that I'm human. So although I know right from wrong, that still doesn't stop me from doing plenty of wrong.

GW "Give It Away" features some of the really weird chord changes and voicings that you favor.

NIELSEN Yeah, it's got fun chords in it. I don't use theory at all to come up with those. I suppose I could look them up, but I usually don't know what they are. Plus, I usually voice chords in such a way that I'll be able to play them and run around the stage at the same time. I don't write something where I'll have to look at the fretboard and my hand all night.

GW "Perfect Stranger" [*Rockford's leadoff single*] was cowritten with [*pop songwriter/producer*] Linda Perry. How did that collaboration come about?

NIELSEN The record company said, "Hey, Linda Perry wants to work with you." I've always been impressed with her work in 4 Non Blondes [*Perry's former group*], and I think that the Christina Aguilera song she wrote, "Beautiful," is great. And once we met her, we discovered that—in addition to being an engineer, songwriter and producer—she's a fan, too.

GW But as a songwriter, doesn't it make you bristle when someone suggests that you enlist outside help?

NIELSEN I don't care if we write with somebody. And if it works, great. If it doesn't work, then we don't use it. There's also a big difference between collaborating with someone, which is what we did here, and having them write something for you and you never see them again. Plus, hey man, we're Cheap Trick: we can play anything and turn it into something that's our own. ■

GNX4 GUITAR WORKSTATION® 

BY BILLY CLEMENTS

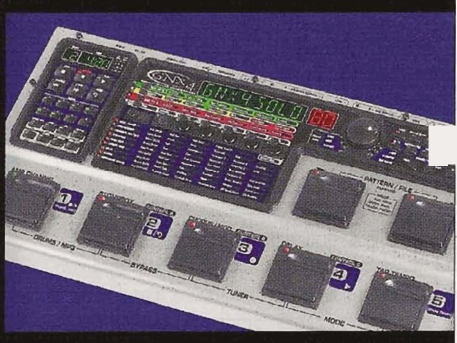


The Tones Behind The Tunes!

A Guide to the Perfect Tone

One of the greatest things about being a 21st century guitar player is in how easy it has become to get awesome guitar sounds. The technological advances we now have with guitar processing technology have made getting great tones only a click away. So whether you're a fan of classic rock tone ala Robin Trower, or into the progressive metal tones like Rebel Meets Rebel, these and the rest of the tones from this month's artists have never been more accessible.

Now that I've used the GNX4 Guitar Workstation® for the last few months, I still have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at www.digitech.com/guitarworld), but you have a wealth of options for recording, practicing and song creation.



One of the coolest features is the MP3 player, which lets me download all the great lesson clips from the magazine at: **>>HEAR IT ONLINE: WWW.GUITARWORLD.COM** Load these or your favorite artist MP3s on the compact flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard recorder and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

Check out www.guitarworkstation.com for the latest updated application tips and tutorials that can help you get the most out of your GNX4 Guitar Workstation.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

Robin Trower "Bridge of Sighs"

Display Name: SIGHS

Chan One EQ	On	0.0	150	1700	3200	0
GeNetX	Chan1	Crunch	Vntg4x12	1	Bass Man	Blnd2x12
Chan Two EQ	On	0.0	150	1500	4400	0
Tone	Ch1/Ch2	25/99	0/6	8/7	-3/1	65/50
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	On	Fuzzy	71	–	–	99
Noise Gate	On	Silencer	20	0	–	–
Chorus/Mod	On	Rotary	12	57	8	99
Delay	Off	–	–	–	–	–
Reverb	On	Hall	[illegible]	[illegible]	[illegible]	[illegible]
Exp Assign	Exp 1	Rot Spd	12	51	–	–

Def Leppard "Bringin' on the Heartbreak"

Display Name: HEARTBRK

Chan One EQ	On	0.0	150	2500	5000	0
GeNetX	Chan1	Blackac	Amer1x12	1	Crunch	Vntg4x12
Chan Two EQ	On	0.0	150	2000	5000	0
Tone	Ch1/Ch2	14/50	0/0	0/8	7/7	85/70
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	On	Medium	3:1	40	5	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	Chorus	17	79	20	65
Delay	Off	–	–	–	–	–
Reverb	On	3	70	50	70	–
Exp Assign	Exp 1	Rvb Lvl	0	75	–	–

Led Zeppelin "Misty Mountain Hop"

Display Name: MISTYHOP

Chan One EQ	On	0.0	150	1450	3300	-6
GeNetX	Chan1	Britstak	Vntg4x12	1	Hot Rod	Brit4x12
Chan Two EQ	On	0.0	150	2500	5000	0
Tone	Ch1/Ch2	31/47	-5/0	5/0	4/0	72/70
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

Rebel Meets Rebel "Get Outta My Life"

Display Name: GETOUTTA

Chan One EQ	On	0.0	150	1100	5000	5
GeNetX	Chan1	Rectfied	Vntg4x12	1	Rectfied	Vntg4x12
Chan Two EQ	On	0.0	150	2000	4000	3
Tone	Ch1/Ch2	66/83	-4/-2	-2/8	5/1	80/65
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	20	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Room	0	81	18	30
Exp Assign	Exp 1	Vol Pre	0	99	–	–

The Raconteurs "Steady As She Goes"

Display Name: STEADY

Chan One EQ	On	0.0	150	1100	5000	5
GeNetX	Chan1	Rectfied	Vntg4x12	1	Britstak	Brit4x12
Chan Two EQ	On	0.0	150	1500	3200	0
Tone	Ch1/Ch2	66/26	-4/0	4/-5	5/0	80/91
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	Detune	-12	–	–	81
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	Hall	0	73	33	50
Exp Assign	Exp 1	Vol Pre	0	99	–	–

Avenged Sevenfold "Beast and the Harlot"

Display Name: HARLOT

Chan One EQ	On	0.0	150	2600	5000	0
GeNetX	Chan1	Britstak	Brit4x12	1	Rectfied	Vntg4x12
Chan Two EQ	On	0.0	150	2800	4000	3
Tone	Ch1/Ch2	99/63	0/-6	6/4	5/3	72/89
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–





ON DISC

Lessons Learned

The importance of learning from others and warming up every time you play

I GREW UP WITH a monthly subscription to *Guitar World*, and as I was curious about other guitarists' techniques, I studied the columns religiously. Some of the most influential columns for me were the ones written by the mighty Dimebag Darrell, Kirk Hammett and John Petrucci. I can still specifically remember some of the best lessons I learned from these columns, and it's stuff that I still apply to this day. For example, Kirk once said something along the lines of "When you start learning guitar, use your pinkie." Coming from my hero, I heard the message loud and clear: from that day on I focused on using and strengthening my pinkie. Dimebag taught me to use the pinkie, too. He always played tremendous wide-stretch leads, which I love, and they're all about pinkie dexterity. Dime's column also taught me how to play pinch harmonics and his trademark whammy "squeal" dive. And I learned all about accuracy and the discipline of working with a metronome from John Petrucci.

Being asked to do a column for *GW* is quite an honor, considering the many important lessons I learned from some of the greats. My band's other guitarist, Corey Beaulieu, will be joining with me in this column, and I just hope that we can teach you all something decent! Because playing fast music requires much warming up, I'm going to start things off by showing you a couple of warm-up exercises that also force you to use your pinkie.

To me, warming up makes all the difference in my playing. When I don't warm up, I'm a mess, and while some people may not notice, I can tell. My preshow warm up regimen usually clocks in between 15 and 45 minutes, depending on how I'm feeling or sounding in the dressing room that day. We're currently in the studio recording our next album, and I spend about two hours a day with a metronome doing exercises from John Petrucci's *Rock Discipline* book (the one that came with the video). I pretty much go through the entire book on a daily basis, using a slow-medium-fast tempo graduation. After that, to nail some sweeps, I'll go over the arpeggio section of Jason Becker's "Altitudes," and then it's off to improvising solos to our new songs until my fingers and wrists hurt.

FIGURE 1 is a G major/E minor exercise that's good for a number of things, such as developing left/right-hand coordination, learning the modes and playing with triplet and sextuplet rhythms. As shown above the tab, the exercise covers four different modes. As with any warm-up exercise, start slowly and use a metronome or tap your foot on each beat. Think three notes per beat and use alternate picking (down, up, down, up, etc).

The next exercise, shown in **FIGURE 3**, is a repeating pattern with wide stretches that uses the two symmetrical fingering patterns shown in **FIGURE 2**. As you'll hear, it has that Dimebag "Cowboys from Hell"/"Domination" solo vibe to it. Don't be afraid to start out really slow with this one if you can't quite nail the riff. It's all about mastering it slowly and then building up speed a little at a time. Do this, and you'll eventually accomplish your goals. Until next time. ■

FIGURE 1

G Ionian mode: G A B C D E F♯

A Dorian mode: A B C D E F♯ G

B Phrygian mode: B C D E F♯ G A

C Lydian mode: C D E F♯ G A B

FIGURE 2

symmetrical fingering pattern 1 — 7fr — 111 / 222 / 444

symmetrical fingering pattern 2 — 7fr — 111 / 333 / 444

FIGURE 3

pattern 1

pattern 2

Breathe In, Breathe Out

The art of phrasing melodic licks



WELCOME TO THE first installment of my new *Guitar World* column. I'd like to address an issue that, to me, is of the utmost importance to a musician, regardless of his/her instrument: the art of *phrasing*. Phrasing is the term used to describe how a singer or instrumentalist presents a musical passage in order to convey certain feelings and emotions. Often this comes down to the way the musician varies the presentation of the notes in a given melodic line, thereby creating contrast within the melodic figure itself. This technique is called *articulation*. To me, this is where the "music" is, rather than in the mechanically perfect performance of a long sequence of notes that, while impressive on a technical level, is devoid of any emotive qualities.

I'd like to start by discussing the concept of phrasing in improvised solos. When improvising, your solo will be more enjoyable to listen to if you include pauses between groups of notes. To illustrate what I mean, I'm going to play a series of different phrases over a repeating chord progression.

In this first example, I'm playing three short, simple phrases followed by a longer, more complicated phrase. Additionally, the three simple phrases emphasize the *downbeat* of beats 1 and 3, as the rhythm part leaves a little hole there. This creates some nice counterpoint, because the soloing guitar is holding a note while the rhythm guitar stops. These short phrases establish a repetitive pattern that makes the subsequent introduction of a longer and more complex phrase a welcome change.

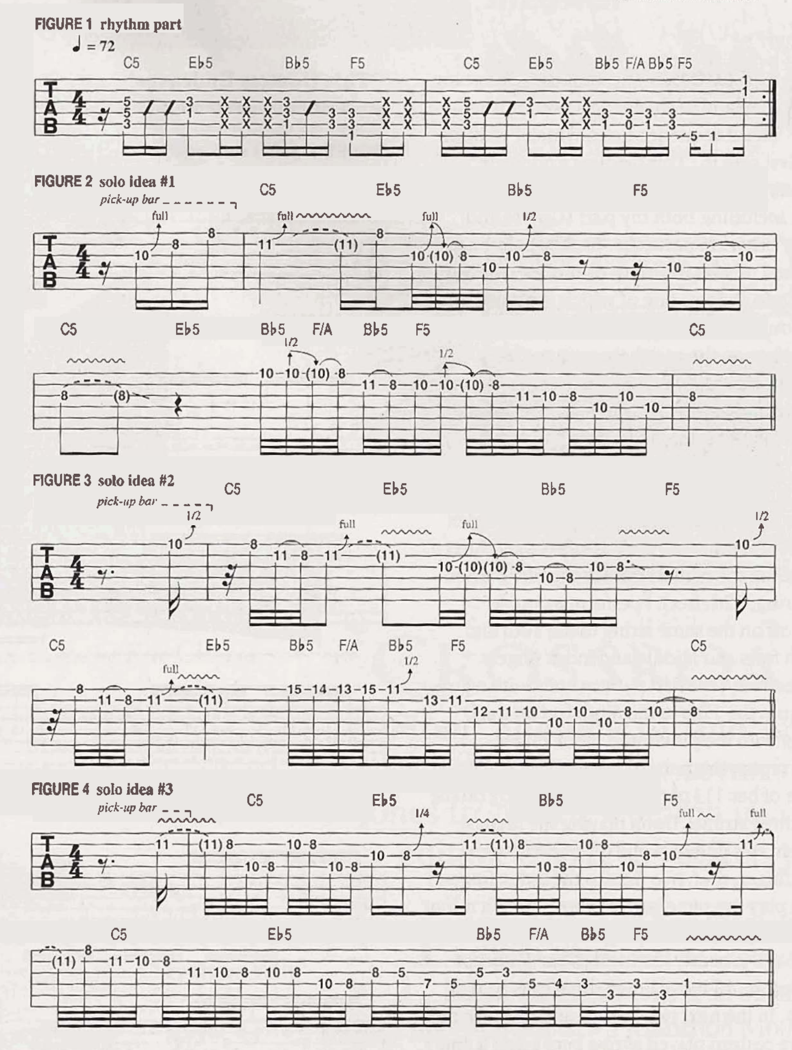


FIGURE 1 illustrates the two-bar rhythm part that the lead phrase will be played over, which is in the key of C. I start with two- and three-note power chord voicings of C5, E♭5, B♭5 and F5, played in a syncopated pattern based on a rhythm of straight 16th notes. I fill in the "holes" between the chord accents with fret-hand-muted strums, relaxing my grip on the chord shapes slightly so that the strings aren't touching the frets.

FIGURE 2 illustrates the first "improvised" idea over this progression. The entire lick is played in eighth position and is based on a combination of three scales: C minor pentatonic (C E♭ F G B♭), C Dorian (C D E♭ F G A B♭) and C minor blues (C E♭ F G♭ G B♭). Notice that these three scales include many of the same pitches; it's those little differences that add flavor to the licks.

Now let's take this concept a step further by making those first few licks a little bit more complex, as demonstrated in **FIGURE 3**. This lick is also based primarily on C minor pentatonic, but in the pick-up bar and on the last note of bar 1, I sound E♭ by bending up one half step from D. Across the last two beats of bar 2, I use the C minor blues scale and play what is basically the same riff in two different octaves. Be sure to alternate pick (down-up) this lick in its entirety, striving for an even execution throughout.

In **FIGURE 4** I build up the rhythmic intensity by playing steady 16th notes, all alternate-picked, while still maintaining the overall concept of presenting a series of balanced phrases.

It's always nice to sneak in a complicated riff after a bunch of simple things, because people can handle hearing that fret-burning riff way better than if one is shredding the whole time. See you next time. ■

THE MERCHANTS OF MENACE

BY JEFF LOOMIS AND STEVE SMYTH OF NEVERMORE



Diminishing Returns

Illuminating the glories of diminished patterns, and how to play This Godless Endeavor," part four.



JEFF LOOMIS This month we're going to examine the intricate diminished-based sequence upon which I've built my first solo in "This Godless Endeavor." **FIGURE 1** shows the first eight bars of the solo, including both my part (Gtr. 1) and Steve's rhythm part (Gtr. 2). The solo line is based on two different diminished-seven arpeggio shapes, one of which is played on the fourth, third and second strings, and the other on the top three strings. Each pattern includes an additional passing tone, on the highest string, that falls outside the diminished-seven arpeggio.

I begin the solo by picking the open D string, which is followed by a double hammer-on to the ninth and 12th frets with my index finger and pinkie to get the line rolling. After sounding the highest note in the first pattern (B string, 12th fret), I perform a double pull-off on the same string to the 10th and ninth frets and middle and index fingers, respectively; the first pattern ends with a pull-off from the 12th to the ninth fret on the D string with the pinkie and index finger.

I repeat this pattern, after which (on beat three of bar 1) I perform a similar thing on the top three strings. Upon playing the highest note in this phrase, I pull off one fret to the ring finger, then two frets to the index finger. I then play the same pattern three frets (a minor third) higher.

Bar 2 is nearly identical to bar 1, except on beat four I move down three frets instead of up. In the next two bars (3 and 4) I take the entire pattern played across bars 1 and 2 and move it up three frets.

In bars 6–8, I repeat the initial pattern from the beginning of bar 1 and move it down one fret in each successive bar, transposing the melody chromatically.

STEVE SMYTH My rhythm part in bars 1–4 consists of a combination of single notes and two-note power chords. In bars 5–8 I switch to root/flat-five chords that descend chromatically, mirroring the movement of Jeff's melody.

LOOMIS This is our last column for the time being. I hope you've enjoyed our lessons. We look forward to seeing you out on the road. ■

"This Godless Endeavor" Slowly ♩ = 76

Seven-string guitars tuned down one half step (low to high: B♭ E♭ A♭ D♭ G♭ B♭ E♭).

All notes and chords sound one half step lower than written.

FIGURE 1 Jeff's solo (6:29-6:54)

Gtr. 1 (w/dist.) (Loomis)

(repeat previous beat)

Gtr. 2 (w/dist.) (Smyth)

P.M.

BY JOHN GLENEICKI



By Design

Transferring your creation to the guitar body

WELCOME BACK. Since the last column, I've decided to change the guitar I'm going to paint. Instead of using a Strat-style body, I'm going to paint a Les Paul–style guitar that will be given away to one of *Guitar World*'s readers through an online contest. (Stay tuned for more information about the contest and how to enter it.)

Since I changed the body shape, I've had to rework my design (see PHOTO A). Altering my design wasn't too difficult, but making a big change like this can be difficult if your design was specifically tailored around the body shape, its controls or bridge. Hopefully, you've been doodling away over the past month and have come up with a great design for your guitar. If that's the case, then you're ready to go.

RESIZING YOUR DESIGN

Now that I'm satisfied with my design, the next step is to get it onto the guitar body. This is most easily accomplished by photocopying my design and enlarging it to the proper size. If you created a design on a Strat shape using the template page that I supplied you with last month (available at paintyourownguitar.com/gw456.html), enlarge the Strat template page by 176 percent. That should make your design the exact size you need. If you designed for a Les Paul, enlarge the Les Paul template page by 171 percent. For the two remaining pages, you'll have to take some measurements to determine how much to enlarge them, since I don't have a Tele or PRS body lying around to do this.

You'll need to print on tabloid-sized (11 x 17 inches) paper, so head over to your local copy center to make your enlargements. You may need to tape two sheets of paper together to make a full-sized template, as I've done in PHOTO B. Once you've done this, you're ready to transfer the design to the guitar's body,

EXTRA SUPPLIES YOU'LL NEED

I've covered this topic in the past, but if you need to refresh your memory about additional supplies you'll need, visit paintyourownguitar.com/gw1.html to see a list of typical supplies you'll need, especially when painting a body with multiple colors. Be sure to have all of the supplies necessary before you start. If you followed along with our first series on painting a one-color design, you'll be able to reuse a lot of the supplies you've already purchased, and your cost at this point will be minimal.

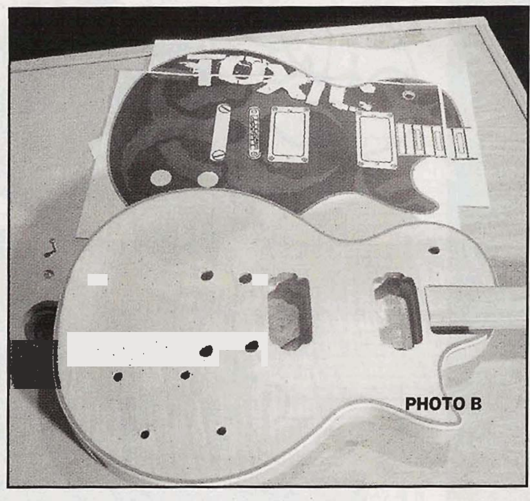


PHOTO B

PLANNING YOUR PAINT WORK

I originally planned to paint my design two shades of green and black. Unfortunately, Krylon does not make a second shade of green that I like, so I've decided to paint in white, grey and black.



PHOTO A

Normally, when painting a multicolored design, it's best to start with your lightest color and proceed to your darkest color. For my design, the word "TOXIC" will be white, and since that's my lightest color, I'm going to spray that first. As this is the only area on the guitar that will be white, I don't need to spray the entire guitar body with white paint, only the area that will contain the lettering—essentially, the top half of the guitar. This will save paint and time. I'm also going to bypass the primer coat, since the body I'm painting was purchased commercially and has a good sealer coat. I can tell no grain will be poking through the finish and that I'll be painting onto a nice, flat surface.

Before you proceed, look at your design and determine whether you need to spray the entire body a solid base coat or if you can get by with spraying just a specific area. When you've made your decision, you can proceed.

PREPPING YOUR BODY

Although I'm bypassing a primer coat, you may want to perform this step if the body is not already sealed. Primer coats allow you to see how well your body's grain has been filled, and they act as a sealer, too. As I stressed in our previous lessons, it's imperative that your guitar's body is perfectly sealed and that no grain is showing through when you paint. Review past issues for proper sealing procedures and then proceed.

SPRAYING YOUR BASE COAT

Again, refer to our previous lessons where I discussed spraying technique. Be sure to use this same technique for not only your base coat but all of coats of paint, too. Remember: always apply the paint in thin coats. This is imperative. It will allow the paint to dry faster, and it will prevent runs for developing and ruining your work.

Next month, we will transfer our design in stages, spray our different color coats and complete our design. See you then. ■

"STEADY, AS SHE GOES" Raconteurs

As heard on ***Broken Boy Soldiers*** (XL)

Words and Music by **Brendan Benson and Jack White** • Transcribed by **Jeff Perrin**

B5 (1134) F#5 (134) A5 [redacted] E (231) A (111) F# (1342) G (1342) B (1444)

A **Intro** (0:00)

Moderately Fast ♩ = 124

N.C.(B5) (A5) (E5)

Bass *w/pick*

(Bm) (A) (E5) (Bm) (A) (E5)

Gtr. 1 (elec. w/dist.)

Riff A

(repeat previous two measures)

Bass *(repeat previous two measures)*

Find yourself a

B5 F#5 A5 E B5 F#5 A5 E

B **1st Verse** (0:36)

girl and settle down Live a simple life in a quiet town Steady as she

B5 F#5 A E B5 F#5 A E

Bass Fig. 1 *end Bass Fig. 1*

"STEADY, AS SHE GOES"





(2nd time) skip ahead to J

do you'll always feel as though you tripped and fell So steady as she

G A E

Gtr. 2 plays Fill 1 second time (see meas. 55)

39

H (1:31)

goes When you have com -

B5 F#5 A E B5 F#5 A E

Gtr. 1 (w/dist.)

Rhy. Fig. 1

43 P.M. P.M. P.M. P.M. P.M. P.M

Bass plays Bass Fig. 1 (see meas. 15)

I **3rd Verse** (1:38)

pleted what you thought you had to do and your blood's depleted to the point of stable glue then you'll get along

B5 F#5 A E B5 F#5 A E

47 P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 1 (see meas. 15)

then you'll get along

B5 F#5 A E

51 P.M. P.M. P.M.

Bass plays first two bars of Bass Fig. 1 twice (see meas. 15)

go back to F *3rd Chorus*

Steady as she

J (2:21)

goes

N.C.(Bm) B5 F#5

Gtr. 1

55 *let ring*

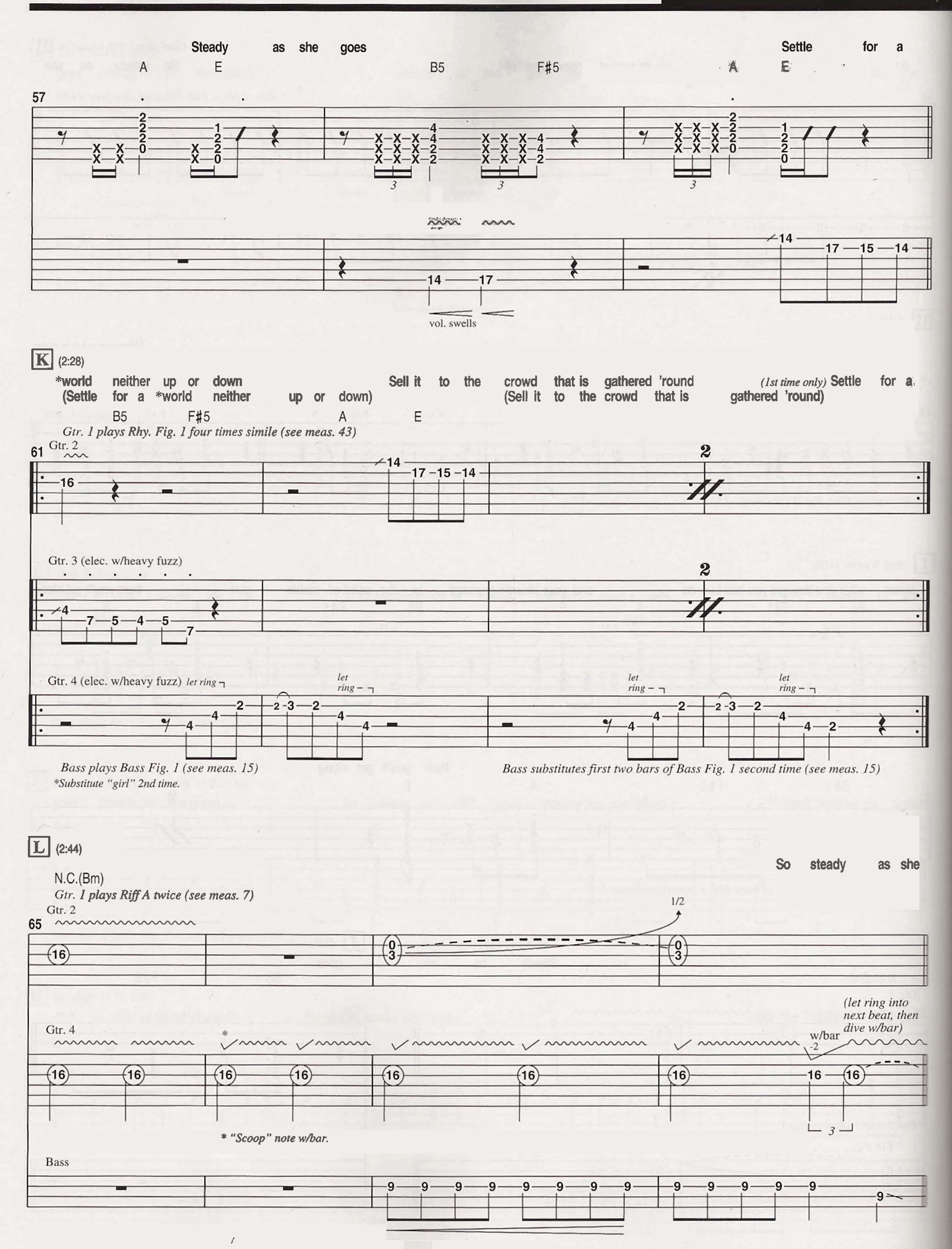
Gtr. 1 P.M. P.M.

Gtr. 2 (elec. w/heavy fuzz)

Fill 1 1/2

Gtr. 2

Bass plays Bass Fig. 1 simile (see meas. 15)


Steady as she goes
Settle for a
A E B5 F#5 A E
57
vol. swells
K (2:28)
*world neither up or down Sell it to the crowd that is gathered 'round (1st time only) Settle for a
(Settle for a *world neither up or down) (Sell it to the crowd that is gathered 'round)
B5 F#5 A E
Gtr. 1 plays Rhy. Fig. 1 four times simile (see meas. 43)
61 Gtr. 2
Gtr. 3 (elec. w/heavy fuzz)
Gtr. 4 (elec. w/heavy fuzz) let ring
let ring
Bass plays Bass Fig. 1 (see meas. 15)
*Substitute "girl" 2nd time.
Bass substitutes first two bars of Bass Fig. 1 second time (see meas. 15)
L (2:44)
So steady as she
N.C.(Bm)
Gtr. 1 plays Riff A twice (see meas. 7)
Gtr. 2
65
1/2
Gtr. 4
* "Scoop" note w/bar.
w/bar
(let ring into next beat, then dive w/bar)
Bass



M 4th Chorus (2:52)

(1.) goes (steady as she goes) Steady as she goes (steady as she goes) Steady as she
(2.) goes (steady as she goes) So steady as she goes (steady as she goes) Steady as she

Bm F♯ A E

69 Gtr. 1 (w/heavy fuzz)

Bass plays Bass Fig. 2 four times (see meas. 19)

N Outro (3:07)

goes Are you steady now Steady as she goes Are you steady now 1. Steady as she

Bm F♯ A E Bm F♯ A E

73 Gtr. 2

Gtr. 1

Bass

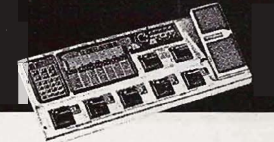
2.

Steady as she goes

77 A E B5 (F♯/B) (A/B) (E/B)

80 (Bm) (F♯/B) (A/B) (E/B) (Bm) (F♯/B)

fdbk.

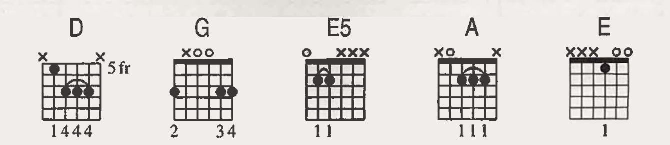


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"MISTY MOUNTAIN HOP" Led Zeppelin

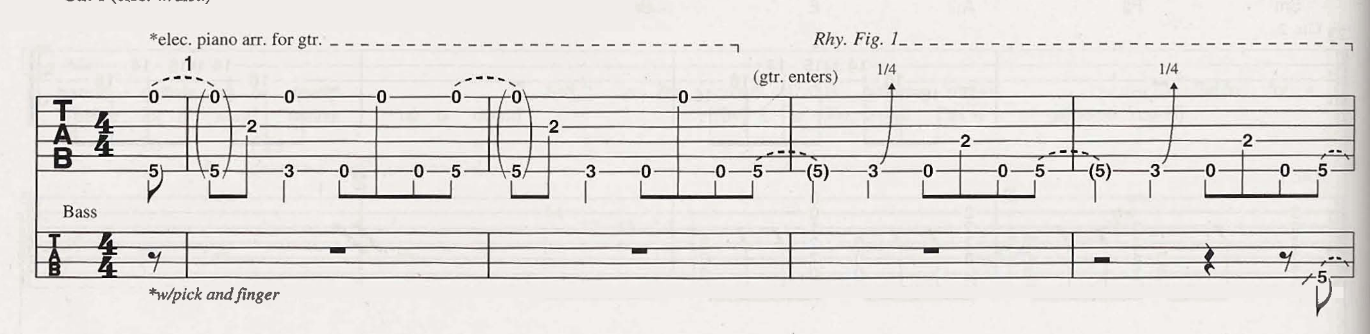
As heard on *Led Zeppelin IV* (ATLANTIC)

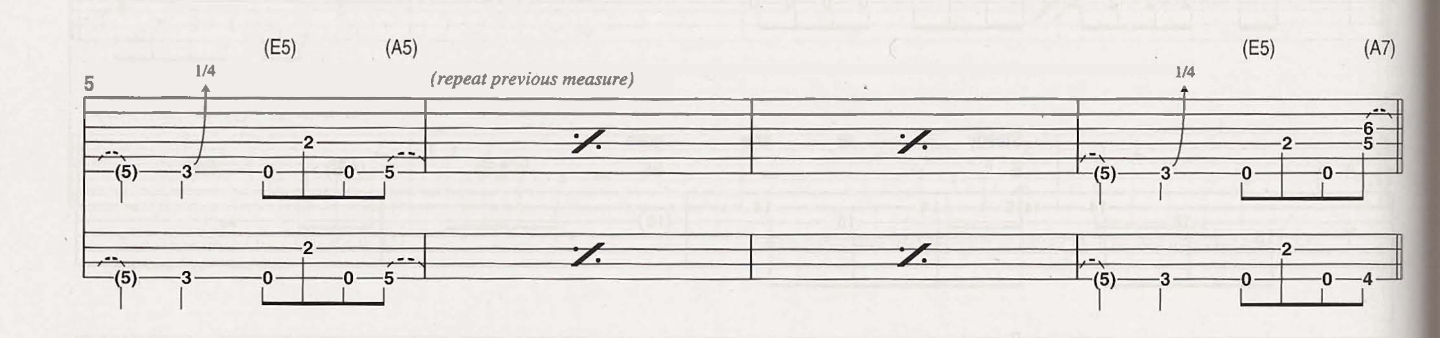
Words and Music by **Jimmy Page, Robert Plant and John Paul Jones** • Transcribed by **Jeff Perrin**



A **Intro** (0:00)

Moderately ♩ = 136





B **Verses** (0:15, 1:05, 1:56, 3:15)



think I saw Crowds
really out of my mind Just
And baby baby baby do you like it There
better open your eyes Whoa yeah Folk

(E5) (A5) (E5) (A5) (E5) (A5) (E5) (A7)

13 *Rhy. Fig. 2* 1/4 1/4 1/4 *end Rhy. Fig. 2*

of people sitting on the grass with flowers in their hair said
then a policeman stepped up to me and asked us said please hey would we care
you sit sittin' in spare like a book on a shelf rustin'
down there really don't care really don't care don't care really don't which which way

(A5)

17 Gtr. 1 *Gtr. 1 substitutes Rhy. Fill 4 third time (see below)*

Bass plays Bass Fig. 1 four times simile (see meas. 9)

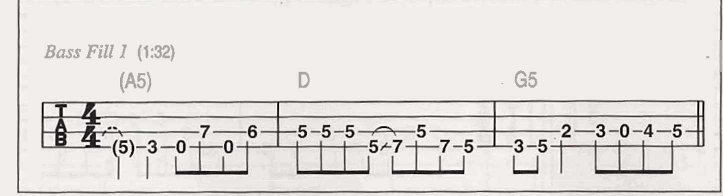
Hey boy do you wanna score And you know how it is
to all get in line get in line Well you know
ah not tryin' to fight it
the pressure lies so I've decided what I'm gonna do now

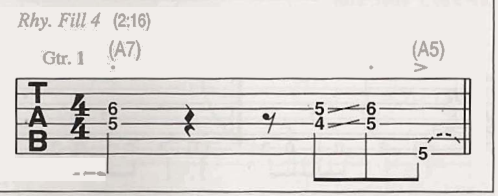
(E5) (A5) (E5) (A5) (E5) (A5) (E5)

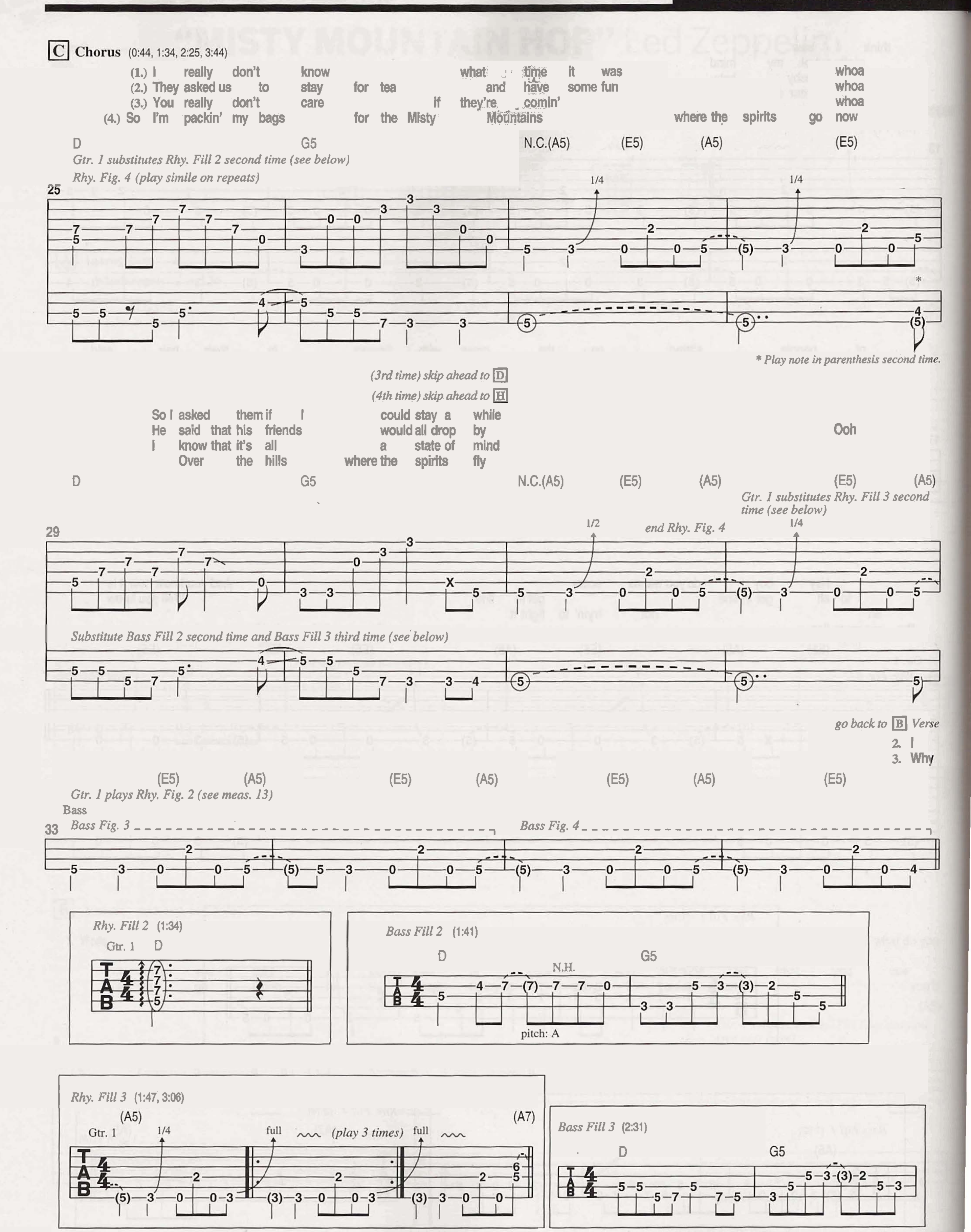
Gtr. 1
21 *Rhy. Fig. 3* 1/4 1/4 1/4 *end Rhy. Fig. 3*

Bass
Bass Fig. 2 *Substitute Bass Fill 1 second time* *end Bass Fig. 2*

Rhy. Fill 1 (1:10)
(A7) (A5)
Gtr. 1 1/4






C Chorus (0:44, 1:34, 2:25, 3:44)
(1.) I really don't know what time it was whoa
(2.) They asked us to stay for tea and have some fun whoa
(3.) You really don't care if they're comin' whoa
(4.) So I'm packin' my bags for the Misty Mountains where the spirits go now
D
G5
N.C.(A5)
(E5)
(A5)
(E5)
Gtr. 1 substitutes Rhy. Fill 2 second time (see below)
Rhy. Fig. 4 (play simile on repeats)
* Play note in parenthesis second time.
(3rd time) skip ahead to D
(4th time) skip ahead to H
So I asked them if I could stay a while
He said that his friends would all drop by
I know that it's all a state of mind
Over the hills where the spirits fly
Ooh
Gtr. 1 substitutes Rhy. Fill 3 second time (see below)
end Rhy. Fig. 4
Substitute Bass Fill 2 second time and Bass Fill 3 third time (see below)
go back to B Verse
2. I
3. Why
Gtr. 1 plays Rhy. Fig. 2 (see meas. 13)
Bass
Bass Fig. 3
Bass Fig. 4
Rhy. Fill 2 (1:34)
Gtr. 1
Bass Fill 2 (1:41)
N.H.
pitch: A
Rhy. Fill 3 (1:47, 3:06)
(A7)
full
(play 3 times)
Bass Fill 3 (2:31)



D (2:35)

E5

Ooh

37 Gtr. 1

Bass

E **Guitar Solo** (2:39)

N.C.(A5) (E5) (A5) (E5) (A5) (E5) (A5) (E5) (A5)

Gtr. 1 plays Rhy. Fig. 1 twice simile (see meas. 3)

39 Gtr. 2 (elec. w/dist.)

Gtr. 3

Bass plays Bass Fig. 3 twice (see meas. 33)

(E5) (A5) (E5) (A5) (E5) (A5) (E5)

Gtr. 1 plays Rhy. Fig. 3 (see meas. 21)

43

Bass plays Bass Fig. 2 (see meas. 21)

F (2:53)

D G5 N.C.(A5) (E5) (A5) (E5)

Gtr. 1 plays Rhy. Fig. 4 (see meas. 25)

Gtr. 2

Riff A1 *end Riff A1*

47 full full

Gtr. 3

Riff A2 *end Riff A2*

full full

Gtr. 4 (elec. w/dist.)

Riff A3 *end Riff A3*

full full

Bass



D G5 N.C.(A5) (E5) (A5) (E5) (A5)

Gtr. 2 repeats Riff A1 (see meas. 47)
Gtr. 3 repeats Riff A2 (see meas. 47)
Gtr. 4 repeats Riff A3 (see meas. 47)
w/slide
Gtr. 1 plays Rhy. Fill 3 (see 3rd page)
51 Gtr. 5 (elec. w/dist.)
Bass

G (3:07)

go back to B *Verse*
4. If
(E5) (A5) (E5) (A7)
55 Gtr. 5

Bass plays Bass Fig. 3 (see meas. 33)
Bass plays Bass Fig. 4 (see meas. 35)

H (3:54)

N.C.(A5) (E5) (A5) (E5) (A5) (E5) (A5) Ooh (E5) A
59 Gtr. 1
1/4 full full
Bass

I **Outro** (4:01)

E A Ooh E A E A Ooh E A
63 Gtr. 1

* repeat previous chord
Bass plays Bass Fig. 3 simile until fade (see meas. 33)

play 4 times simile and fade

(1.) Ooh
(2.) Ooh
(3., 4.) know oh oh oh oh oh oh
Ooh
I really don't
I really don't
E A E A E A E
67

Bass plays Bass Fig. 3 twice (see meas. 33)

"GET OUTTA MY LIFE" Rebel Meets Rebel

As heard on ***Rebel Meets Rebel*** (BIG VIN)

Words by **David Allan Coe** • Music by **Darrell Lance Abbott and Vincent Paul Abbott** • Transcribed by **Jeff Perrin**

All guitars are tuned down almost one and one half steps (low to high: C# F# B E G# C#, slightly sharp).
Bass tuning (low to high: C# F# B E, slightly sharp).
All notes and chords sound almost one and one half steps lower than written (key of C# minor, slightly sharp).

G (3211) A (3211, 5fr) Bb (3211, 6fr) C (3211, 8fr) EXII (3211, 12fr) E (1444, 7fr) D (1444, 5fr) E5 (1) *A type2 (134211, 5fr)

*same moveable shape used for G type2, B type2, C type2 and D type2

A Intro (0:00)
Moderately ♩ = 98

N.C.(E5)
*Gtr. 1 (elec. w/dist.)

1.-3. | 4.

P.M. P.M. P.M. P.M. 1/4 P.M. P.M. P.M.

*doubled throughout

Bass
Bass Fig. 1 ... *end Bass Fig. 1*

B Verses (0:19, 1:19)

1. I've been cool for far too long Just a
2. I ain't gonna be cool no more

G A G A G A G A Bb

Gtr. 1
Fill 1
full

*Gtr. 2 (elec. w/clean tone)
**

*doubled throughout
**repeat previous chord

Bass
Bass Fig. 2 ... *end Bass Fig. 2*

matter of time before I break I took more shit that I wanted to take
You took advantage of my whole deal Cheated by you is the way I feel

N.C.(E5)
Gtr. 1
P.M. P.M. P.M. P.M. P.M. full

Bass plays Bass Fig. 1 (see meas. 1)

"GET OUTTA MY LIFE"




C Chorus (0:55, 1:56, 3:04)
Get up get gone I got to keep on keepin' on
Too much pain too much strife Up yours get outta my life
Get up get gone I got to keep on keepin' on
N.C.(E5)
(play 3 times)
19
Gtr. 1
P.M.
1/4
Bass plays Bass Fig. 1 (see meas. 1)
(3rd time) Skip ahead to F
Too much pain too much strife Up yours get outta my life
Gtr. 1 substitutes Rhy. Fill 2 third time (see meas. 22)
Rhy. Fill 2
21
full
Bass plays Bass Fig. 1 (see meas. 1)
1.
2.
Go back to B Verse
D (2:17)
N.C.
Gtr. 1
23
(pick scrape)
25
(full)
Gtr. 3 (elec. w/dist.)
Rhy. Fill 3
Bass
1/2
26

"GET OUTTA MY LIFE"



(2:26)

29 Gtr. 4 (elec w/dist., phaser and wah used as filter)

let ring

Gtrs. 1 and 3

1/4

Bass

E **Guitar Solo** (2:36)

E D

33 Gtr. 4

full 1/2 full

Gtr. 2

Rhy. Fig. 1

end Rhy. Fig. 1

Bass plays Bass Fig. 1 twice (see meas. 1)

E D

Gtr. 2 repeats plays Rhy. Fig. 1 (see meas. 33)

35 Gtr. 4

A type2 G type2

Gtr. 4

37

full full

1/2 full

full

full

(pull up on bar)

+1

(pick scrape)

Gtr. 2

Bass

E D

Gtr. 4

39

1/2 1/2

1 1/2

full

Gtr. 2

Bass plays Bass Fig. 1 (see meas. 1)

B type2 — C type2 — D type2 — E XII

41 Gtr. 4

Gtr. 5 (elec. w/dist.)

Gtr. 2

Bass plays Bass Fig. 3 simile (see meas. 16)

Go back to C *Chorus*

N.C.(E)

Gtr. 2 plays Fill 1 (see meas. 18)

Gtr. 3 plays Rhy. Fill 3 (see meas. 23)

43 Gtr. 4 — full — *vib. w/bar* — 1 1/2

*Gtr. 5 — 1/2 — *vib. w/bar* — 1 1/2

**Doubled one octave higher.*

Gtr. 1 — full — full — full *vib. w/bar*

Bass — 1/2 — 1/2

F (3:20) **Freely**

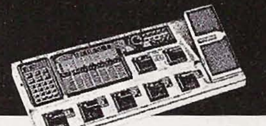
up yours get outta my life

N.C. E5

45 Gtr. 1 — full — full — full — 1/2 — tr

Gtr. 3 — full — full — full — tr

Bass — 1/2 — 1/2



"BRINGIN' ON THE HEARTBREAK" Def Leppard

As heard on *High 'N' Dry* (MERCURY)

Words and Music by **Joe Elliott, Richard Savage, Richard Allen, Steve Clark and Peter Willis** • Transcribed by **Jeff Perrin**

A5 F5(♯4) Am G6 F6maj7 *B♭ E7(no3) C5 G5 D5 B5 A5V F5 E5

Bass plays low B note below this chord.

Intro (0:00)

Slowly ♩ = 77

N.C.(Am) (F) (C6) (Dm) (E5)

Gtr. 1 (elec. w/dist.)

full full

Gtr. 2 (elec. w/dist.)

full full

Bass

A5 F5(♯4) Am G6 F6maj7 B♭/B* E7(no3)

Gtr. 2

Gtr. 1

Gtr. 3 (elec. w/very light dist. and chorus)

Rhy. Fig. 1

let ring throughout

end Rhy. Fig. 1

Bass

Bass plays B.

Verses (0:26, 1:59)

1. Gypsy sittin' lookin' pretty A broken rose with laughin' eyes You're a mystery
always runnin' wild like a child without a home You're always
searchin' searchin' for a feelin' but it's easy come and easy go oh I'm sorry but it's
(2.) misty-eyed and shady Lady how you hold the key Oh you're like a candle
your flame slowly fadin' burnin' out and burnin' me Can't you see Just tryin' to say to you

A5 F5(♯4) Am G6 F6maj7 B♭/B E7(no3)

Gtr. 3 plays Rhy. Fig. 1 three times on 1st Verse and twice on 2nd Verse (see meas. 5)

Bass *(play 3 times on 1st Verse)*

C 1st and 2nd Pre-choruses (1:03, 2:24)

true * You're bringin' on the heartache takin' all the best of me Oh

C5 G5 D5 B5 C5 G5

Gtrs. 1 and 2 (w/light dist.)

13 *let ring* (w/dist.) P.M.

*repeat previous chord

Bass

*1st time only

can't you see You got the best of me Whoa can't you see you're bringin' on the heartbreak

C5 G5 C5 G5

16 *(repeat previous measure)* light P.M.

D Chorus (1:23, 2:43)

Bringin' on the heartache You're bringin' on the heartbreak

N.C.(A5) (F5) (G5)

Rhy. Fig. 2

19 *(repeat previous two measures)* 2

Bass Fig. 1

2

(2nd time) skip ahead to F

Bringin' on the heartache Can't you see oh

(A5) (F5) G5

23 Gtr. 4 (elec. w/dist.) 1/2 w/bar

Gtrs. 1 and 2 2

Bass 2

E Interlude (1:47)

A5 F5(♯4) Am G6

Gtr. 3 plays Rhy. Fig. 1 (see meas. 5)

Gtr. 4

27 -1 1/2 full full full full

Bass

"BRINGIN' ON THE HEARTBREAK"





can't you see You got the best of me Whoa can't you see You're bringin' on the heartbreak

C5 G5 C5 G5

40 Gtrs. 1 and 2

Bass

I Outro Chorus (3:41)

Bringin' on the heartache You're bringin' on the heartbreak

N.C.(A5) (F5) (G5)

43 Gtrs. 1 and 2

Bass plays Bass Fig. 1 six times (see meas. 19)

Bringin' on the heartache You're bringin' on the heartbreak

(A5) (F5) (G5) (A5) (F5) (G5)

Gtrs. 1 and 2 play Rhy. Fig. 2 four times (see meas. 19)

47 Gtr. 4

Bringin' on the heartache

(A5) (F5) (G5)

51

You're bringin' on the heartache

(A5) (F5) (G5)

53

J Segue to "Switch 625" (4:20)

♩ = 138

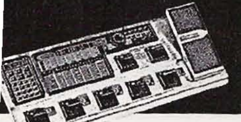
(A5) (F5) G5

55 Gtr. 4

slow dive w/bar

Gtrs. 1 and 2

Bass



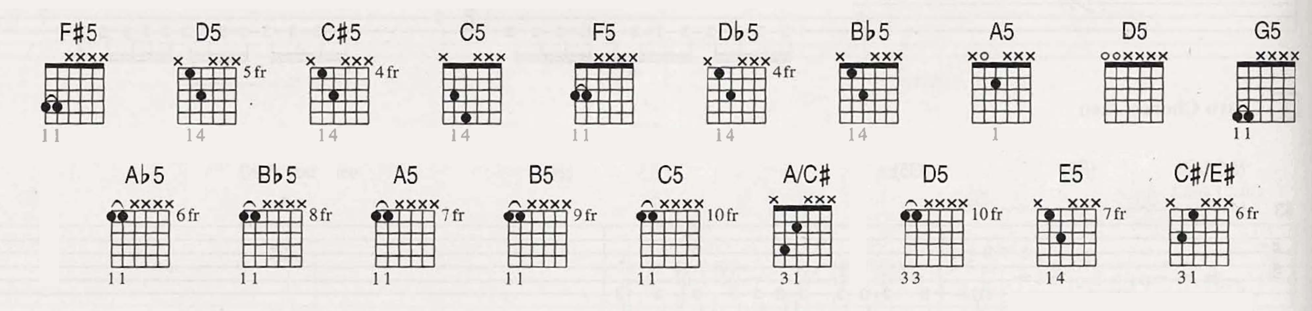
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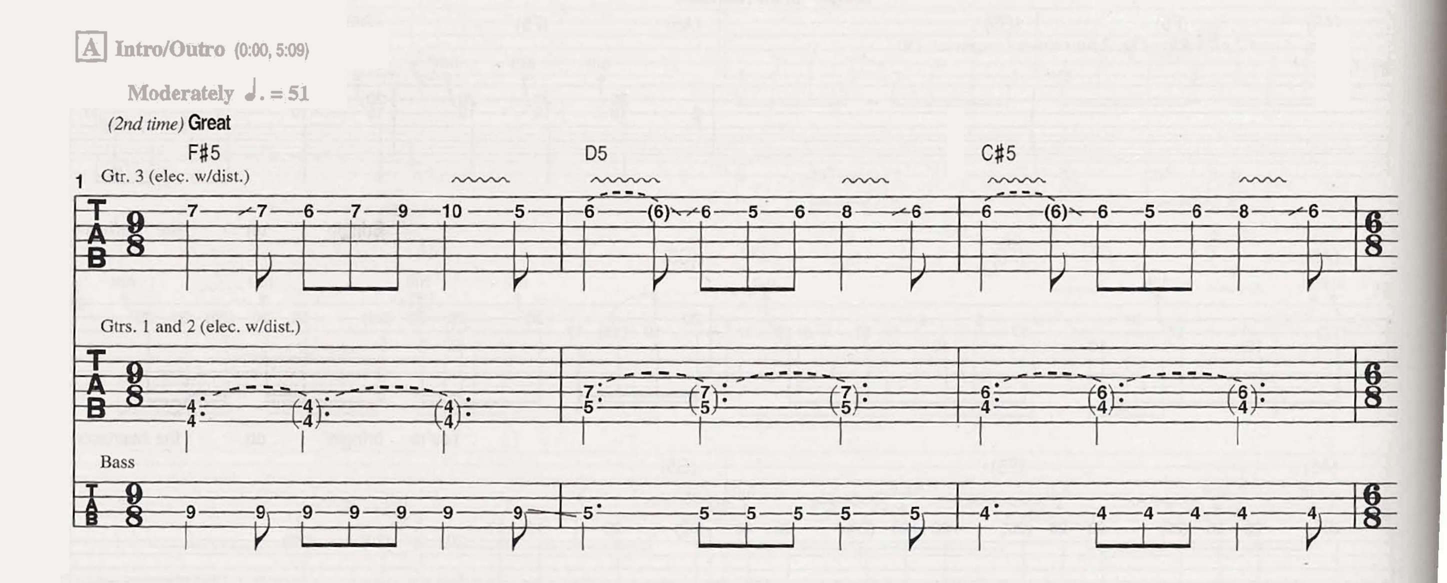
"BEAST AND THE HARLOT" Avenged Sevenfold

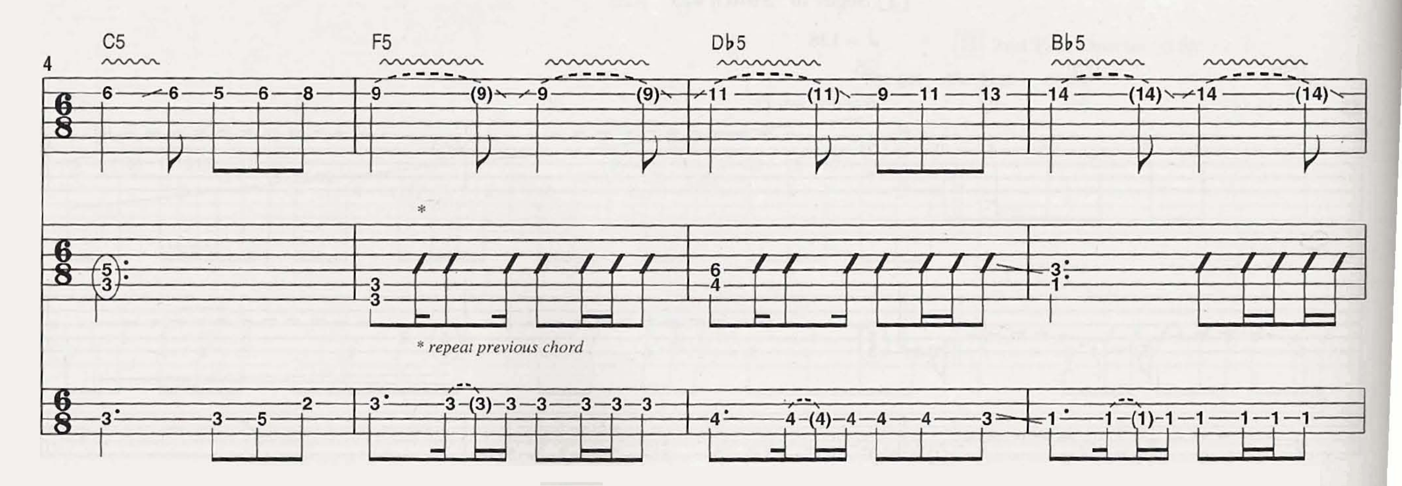
As heard on *City of Evil* (WARNER BROS.)

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker • Transcribed by Jeff Perrin

All guitars are in drop-D tuning (low to high: D A D G B E).
Bass tuning (low to high): D A D G.









(2nd time) end
Freely
B (0:25)
♩ = 156
A5
D5
Gtr. 4 (elec. w/dist.)
†w/bar
N.H.
1/2
Gtrs. 3 and 4
+1/2 (pull up on bar)
(Gtr. 4 cont. grad. dive next two meas.)
Gtr. 3
bar dives
N.H.
pitch: B
pitch: B
*2nd time: hold note and then perform random pick scrapes.
†Depress bar prior to picking harmonic.
**Gtr. 3 holds bent note until B.
Bass Fig. 1
end Bass Fig. 1
(0:31)
Gtr. 4
vib. w/bar
let ring next two meas. (w/slight fdbk.)
Gtr. 3
P.M.
(repeat previous two measures)
Gtr. 1
Rhy. Fig. 1
end Rhy. Fig. 1
(repeat previous measure)
Bass repeats Bass Fig. 1 (see meas. 10)
Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 14)
Gtr. 3
P.M.
Bass
*repeat previous beat

"BEAST AND THE HARLOT"



C (0:43)

N.C.(D5) F5 G5 A♭5 G5 F5 G5 (D5) F5 G5 A♭5

Gtr. 3

N.H.

w/bar

pitch: A

Gtrs. 1 and 2

P.M.

Bass

Bass Fig. 2

F5 G5 A♭5 N.C.(D5) F5 G5 A♭5 G5 F5 G5

Gtrs. 1 and 2

Rhy. Fig. 2

P.M.

Bass

F5 G5 A♭5 F5

P.M.

end Rhy. Fig. 2

end Bass Fig. 2

D **Verses** (0:56, 1:11, 2:28, 2:44)

1. This shining city built of gold
2. There sat a seven - headed beast
3. The city dressed in jewels and gold
4. Merchants and captains of the world

N.C.(D5) F5 G5 A♭5 G5 F5 G5

Gtrs. 3 and 4 play Fill 1 third time (see next page)

Gtrs. 1 and 2

P.M.

Bass plays Bass Fig. 2 (see meas. 22)



a far cry from innocence / There's more than meets the eye
ten horns raised from his head / Symbolic woman sits on
fine linen myrrh and pearls / Her plagues will come
sailors navigators too / will weep and mourn

(D5) F5 G5 A♭5 F5 G5 A♭5 N.C.(D5) F5 G5

32 P.M.

'round Here look to the waters of the deep / A
his throne but hatred strips her and leaves her naked / The
all at once as her mourners watch her burn / De -
this loss with her sins piled to the sky / The

A♭5 G5 F5 G5 (D5) F5 G5 A♭5 F5

35 P.M.

E (1:08, 1:24, 2:41, 2:56)

(1st and 3rd times) go back to **D** *Verse*

city of evil
beast and the harlot — Whoa
stroyed in an hour
beast and the harlot — Whoa

B♭5 G5 A♭5 A5 B♭5 A5 B♭5 B5 C5

Gtrs. 1 and 2
38 *Rhy. Fig. 3* — *end Rhy. Fig. 3*

Bass
Bass Fig. 3 — *end Bass Fig. 3*

F **1st, 2nd and 3rd Choruses** (1:28, 3:01, 4:20)
w/double-time feel

She's a dwelling place for demons / She's a
cage for every unclean spirit every filthy bird and makes us

F5 C5 B♭5

41 Gtr. 3

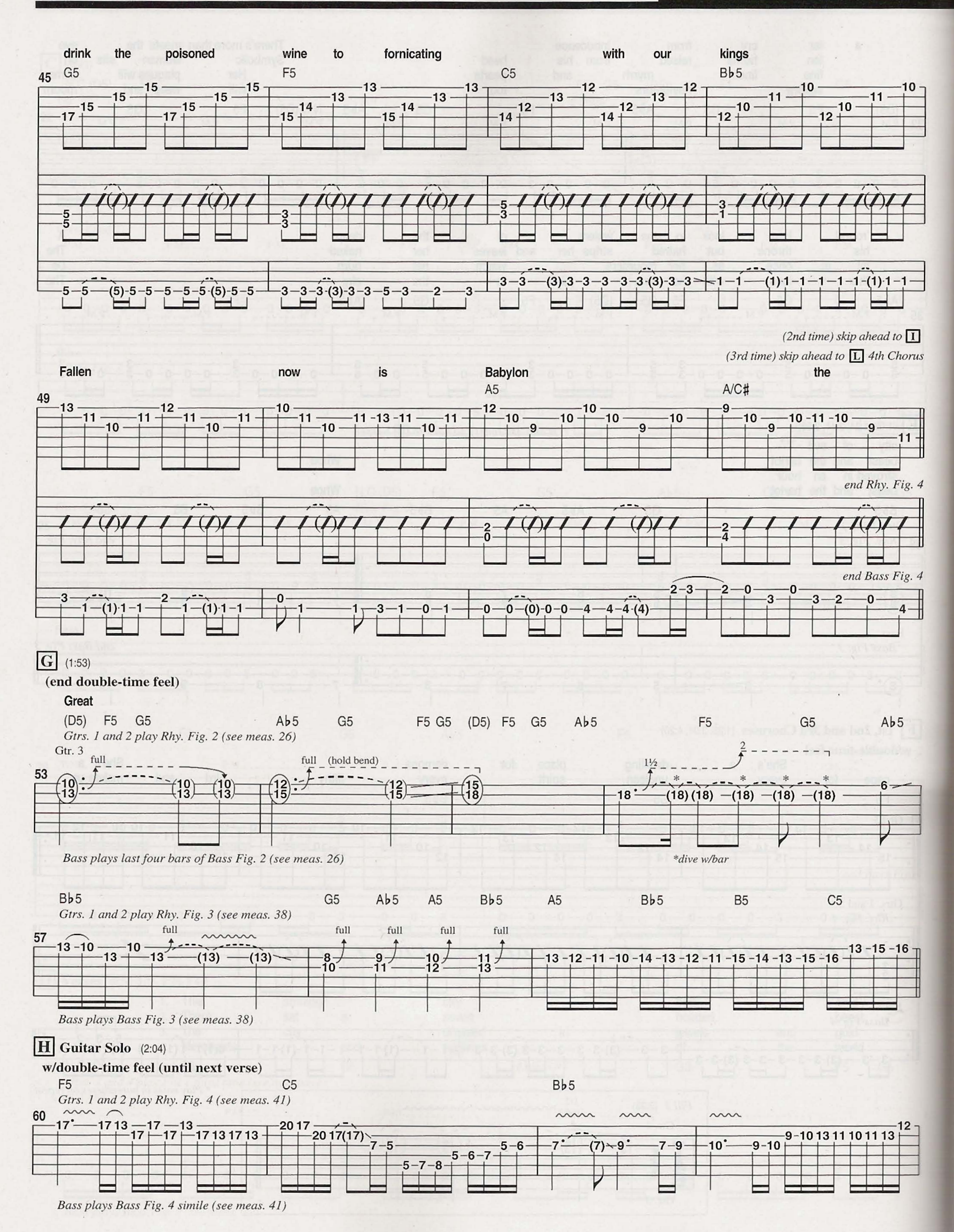
Gtrs. 1 and 2
Rhy. Fig. 4

Bass
Bass Fig. 4

* *Play notes in parentheses on repeat.*

Fill 1 (2:28)
Gtr. 4
1/2 full
Gtr. 3

"BEAST AND THE HARLOT"



F5 C5 B♭5

Gtr. 4

64

17 (17) 17 18 | (15) (17) | 1/2 1/2 17 (17) (17) (17) | P.H. (18) (18)

pitch: F

Gtr. 3

13 8 13 8 15 | (12) (13) | full full 13 (13) (13) (13) 10 | P.H. (13) (13)

pitch: C

G5 F5

Gtr. 3

68 P.M.

5 7 8 5 7 8 5 7 8 7 5 8 7 6 5 8 | 7 8 10 7 8 10 7 8 10 8 7 10 8 7 10 8 7 10

6

C5 B♭5

70

8 10 12 8 10 12 9 10 12 10 9 10 12 10 11 13 10 11 13 | 10 12 13 12 10 13 11 10 11 11 10 12 10 (10)

3 6 6 6

72 Gtr. 4

22 21 20 19 22 21 20 19 22 21 20 19 22 21 20 19 | 22 21 20 19 22 21 20 19 22 21 20 19 22 21 20 19

Gtr. 3

Riff A

18 17 16 15 18 17 16 15 18 17 16 15 18 17 16 15 | 18 17 16 15 18 17 16 15 18 17 16 15 18 17 16 15

A5 A/C♯

go back to D *Verse*

Gtr. 4 plays Riff A (see meas. 72)

Gtr. 3

74

15 14 13 12 15 14 13 12 15 14 13 12 15 14 13 12 | 15 14 13 12 15 14 13 12 15 14 13 12 15 14 13 12

I (3:26)

(end double-time feel)

Great

D5

Gtr. 3

76

(12) | (12) (12) | full 5 (5) (5) (5) | 1/2 full (5) (5) (5) (5)

Gtrs. 1 and 2

Rhy. Fig. 5 *end Rhy. Fig. 5*

0/0 | 0/0 | 0/0 | 0/0

Bass

Bass Fig. 5 *end Bass Fig. 5*

0 | 0 | 0 | 0

"BEAST AND THE HARLOT"



Gtrs. 1 and 2 repeat Rhy. Fig. 5 (see meas. 76)

80 Gtr. 4 — N.H. — w/bar — 2.8 2.8 (2.8 2.8) (2.8 2.8) — pitches: F C

Gtr. 3 — 1/2 — full — 1/2 — full — 5 5 5 5 5 5 (5) (5)

Bass repeats Bass Fig. 5 (see meas. 76)

J (3:38)

Gtr. 1 plays first two bars of Rhy. Fig. 2 four times (see meas. 26)
Gtr. 2 plays Rhy. Fig. 5 (see meas. 76)

Gtr. 3

84 grad dive w/bar (to slack) — 0 0 0 0 — Gtr. 2 — 0 0 0 — pick scrape — X — The

Bass plays Bass Fig. 5 twice (see meas. 76)

K **Bridge** (3:50)

day has come for all us sinners — If you're not a servant you'll be struck to the ground
Flee the burning greedy city — looking back on her to see there's nothin' around — I

D5 C5 F5 G5 A♭5 G5 F5 D5 — F5 G5 A♭5 G5 F5 D5

Gtrs. 1 and 2
Rhy. Fig. 6

92 — 12 10 3 5 6 5 3 0 (0) 3 5 6 5 3 0 — 2

Bass
Bass Fig. 6

12 10 3 5 6 5 3 0 (0) 3 5 6 5 3 0 — 2

don't believe in fairy tales and no one wants to go to hell You made the wrong decision and it's easy to see — Now
if you wanna serve above or be a king below with us you're welcome to the city where your future is set — forever

D5 C5 F5 G5 A♭5 G5 F5 D5 — F5 G5 A♭5 G5 F5 D5

Gtrs. 1 and 2 play Rhy. Fig. 6 four times (see meas. 92)

96 Gtr. 3 — 15 13 10 12 13 12 10 12 (12) 10 12 13 12 10 12 — 2

Bass plays Bass Fig. 6 four times (see meas. 92)

go back to **F** *Chorus*

B♭5 — G5 — A♭5 — A5 — B♭5 — A5 — B♭5 — B5 — C5

Gtrs. 1 and 2 play Rhy. Fig. 3 (see meas. 38)

100 — full — 11 13 (13) (13) (13) — 8 — 9 — 10 — 11 — 10 — 11 — 12 — 13

Bass plays Bass Fig. 3 (see meas. 38)

L 4th Chorus (4:45)

Great cage for She's every a dwelling unclean place spirit for demons every filthy bird and She's makes a us

A5 E5 D5

103 Gtr. 3

Gtrs. 1 and 2

Bass

Bass Fill 1

Substitute Bass Fill 1 on repeat (see meas. 105)

drink the poisoned wine to fornicating with our kings

B5 A5 E5 D5

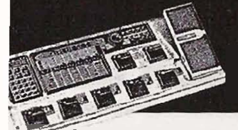
107

go back to **A** *Outro (song ends in meas. 8)*

Fallen now is Babylon the

C#5 C#/E#

111



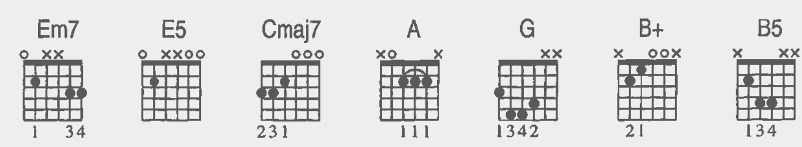
"BRIDGE OF SIGHS" Robin Trower

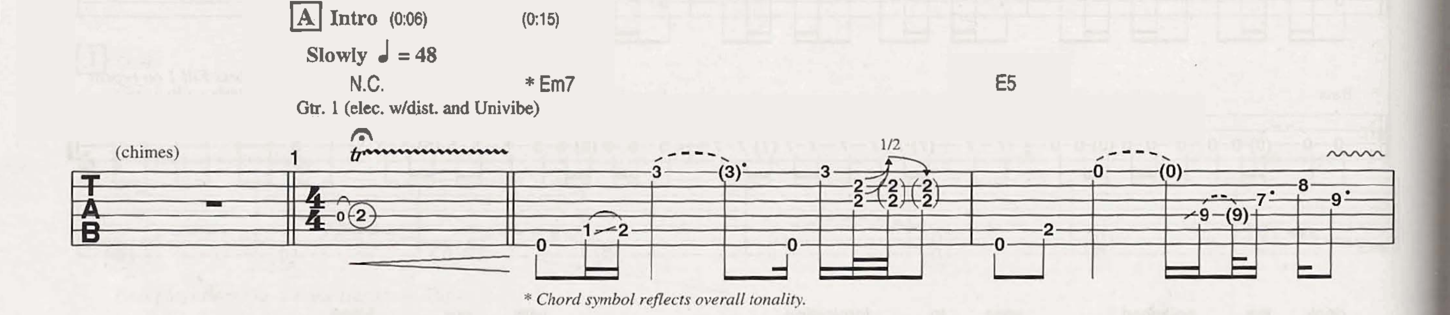
As heard on **Bridge of Sighs** (CHRYSALIS)

Words and Music by **Robin Trower** • Transcribed by **Jeff Perrin**

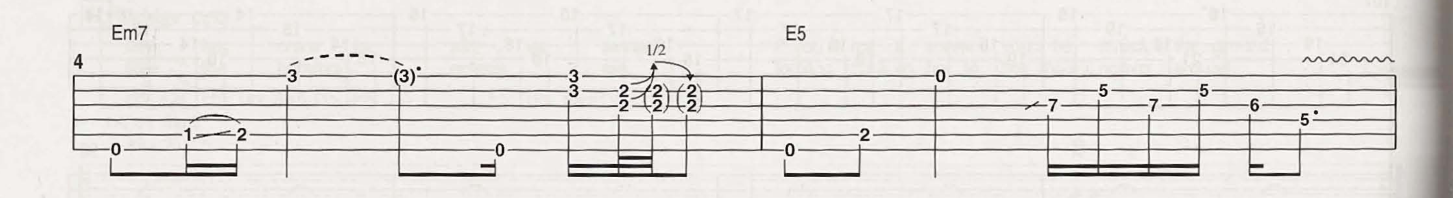


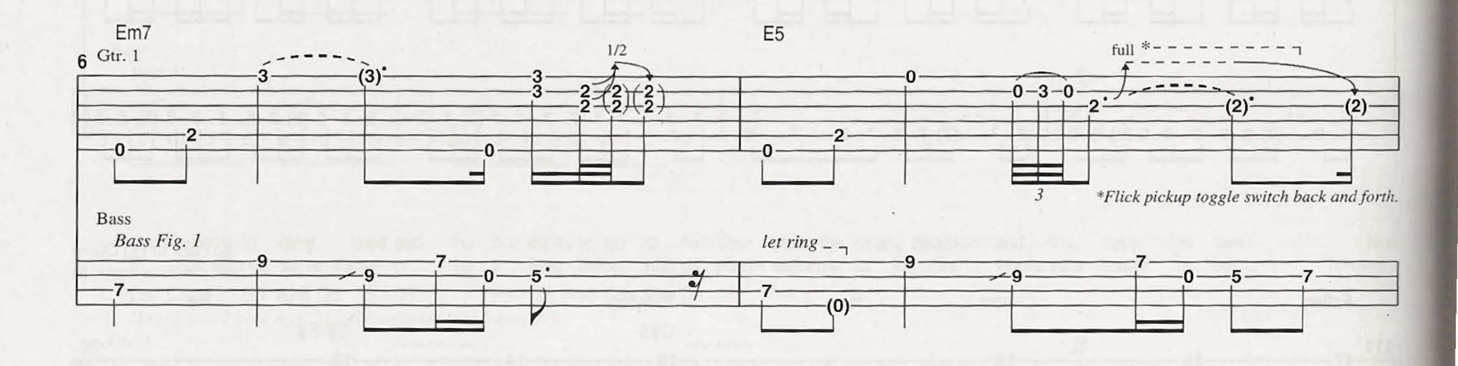
All instruments are tuned down approx. one quarter step.



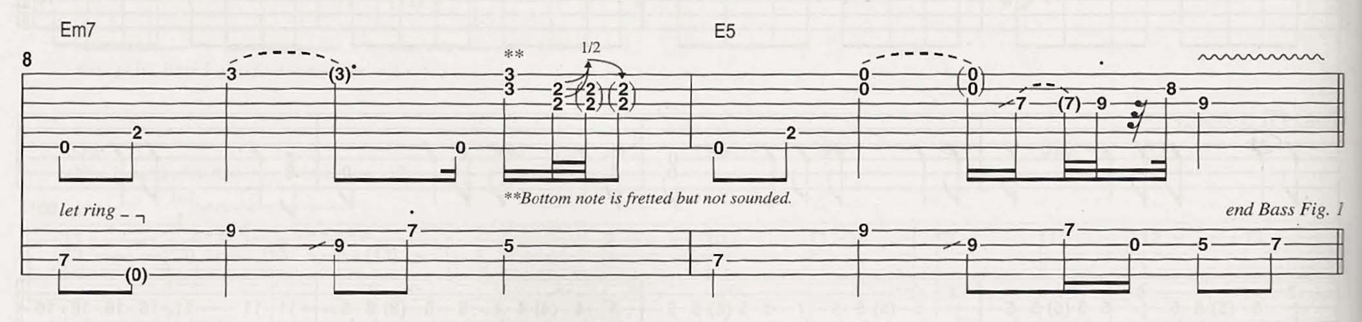


* Chord symbol reflects overall tonality.





*Flick pickup toggle switch back and forth.



**Bottom note is fretted but not sounded.

B **1st Verse** (0:54)

The sun don't shine the moon don't move the tides to wash

Em7 E5

10 Gtr. 1

1/2 full

Bass plays Bass Fig. 1 twice simile (see meas. 6)

me clean

Em7 E5

12

1/2

3

The sun don't shine the moon don't move the tides to wash

Em7 E5

14

1/2 full

me clean

Em7 E5

16

1/2

*

**Open G string is sounded by pull-off.*

C **1st Chorus** (1:35)

Why so unforgiving and why so cold Been a long time crossing Bridge of

Cmaj7 A G B+ Cmaj7 B+ B5

18 Gtr. 1

let ring

3 3

Bass

Bass Fig. 2 *end Bass Fig. 2*

3 3

D (1:50)

sighs

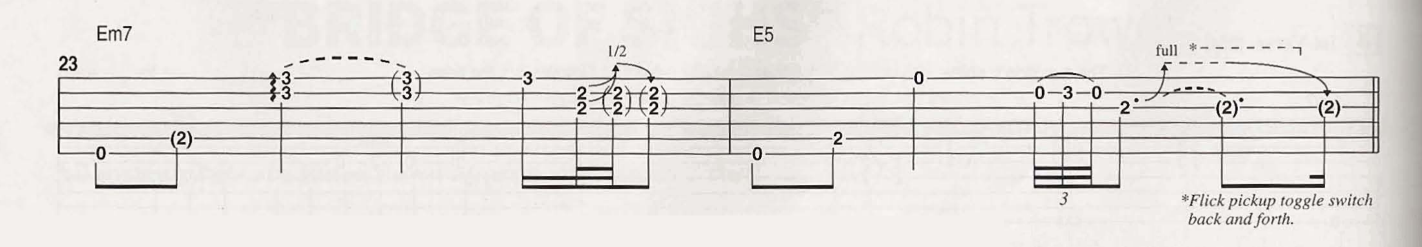
Em7 E5

21 Gtr. 1

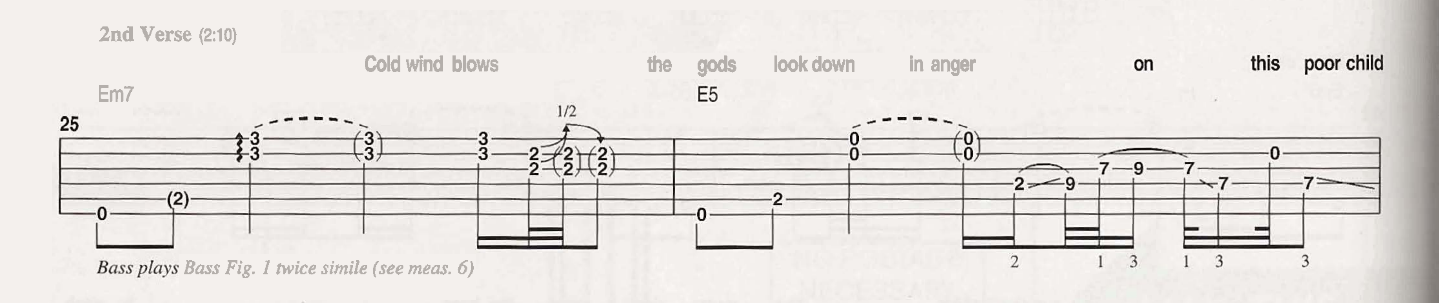
1/2

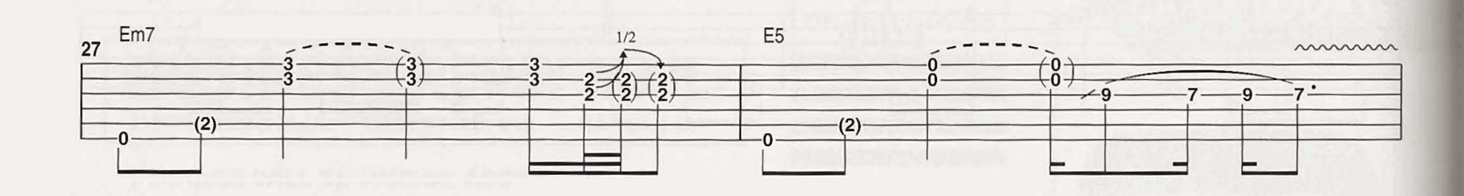
3

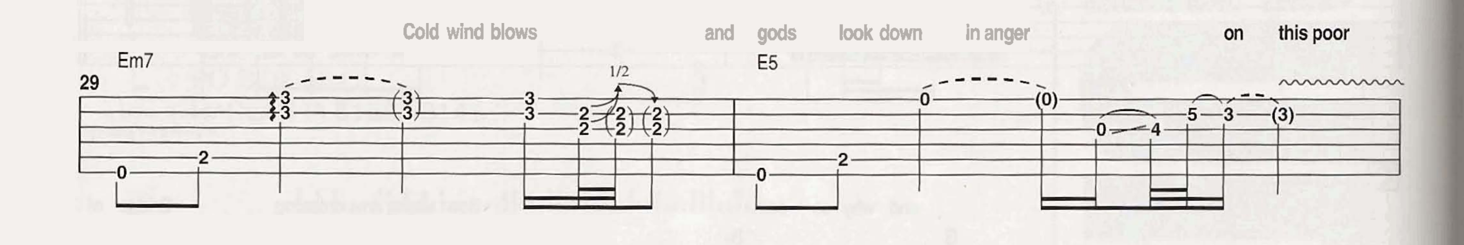
Bass plays Bass Fig. 1 simile (see meas. 6)

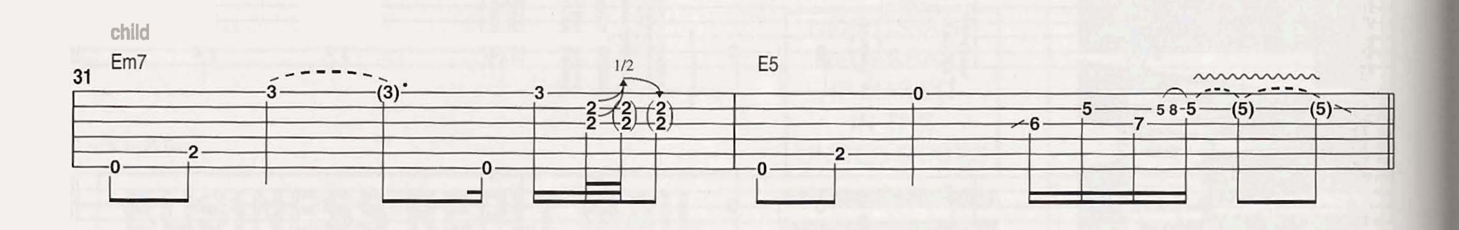


2nd Verse (2:10)

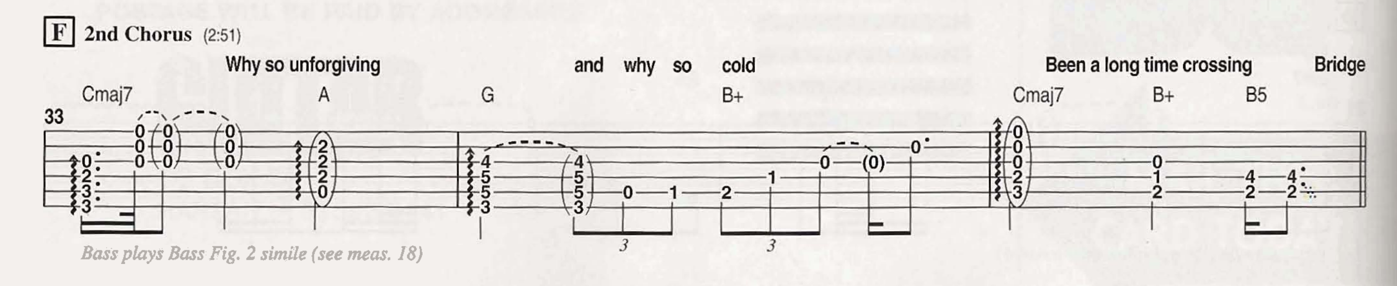








F 2nd Chorus (2:51)



G (3:06)

of sighs

Em7 — E5

Bass plays Bass Fig. 1 simile until I (see meas. 6)

H **Outro** (3:16)

* Em

* Chord symbol reflects overall tonality.

I (3:36)

fade out w/wind sound

Gtr. 1 *(play 8 times)*

Gtr. 2 (elec. w/light dist.) *(play 8 times)*

Gtr. 3 (elec. w/light dist.) *(repeat previous measure)* *(play 8 times)*

Gtr. 4 (elec. w/dist. and delay effect [enter 3rd time]) *(play 8 times)*

* Notes in parenthesis are produced by delay effect.

Bass *let ring* *(play 8 times)*

*Play note in parenthesis 7th and 8th times.



SHREDDER'S DELIGHT

Peavey HP Special CT USA electric guitar

By **Eric Kirkland**

THE ORIGINAL PEAVEY Wolfgang was one of my favorite guitars when I wanted to play fast and wild. So when I heard that Peavey and Eddie Van Halen had parted ways, I was disappointed that Wolfgangs would no longer be available. I should have realized that Peavey would treat this event as an opportunity to forge ahead and build something better. The new HP Special CT USA, named for Peavey's founder and owner, Hartley Peavey, is just that. It has the same timeworn feel and playability we've come to expect from the Wolfgang, but in every other respect it exceeds its predecessor, thanks to many of Peavey's own logical design elements and tone-improving enhancements.



KA-CHING!

LIST PRICES: HP Special CT USA, $2,299.99 (transparent finish), $1,749.99 (solid-color finish); HP Special USA, $1,749.99 (transparent finish), $1,299.99 (solid colors)
MANUFACTURER: Peavey Electronics Corporation, peavey.com

Features

The HP Special CT (for "Carved Top") is built around a double-cutaway basswood body that's engineered to provide an ideal balance when the guitar is hanging from a strap (the Wolfgang's lack of balance frustrated many players). The CT's thick, carved flame-maple top looks magnificent on the black-painted body and adds bright punch and sustain to the basswood's warm tone. I'm usually impressed with Peavey's finishes, but the transparent Cherryburst stain on my test guitar's figured maple top and headstock was truly outstanding. For those who desire it, the HP Special CT is also available in solid colors. Likewise, the flattop HP Special is available transparent and solid finishes.

At the heart of the guitar is the most comfortable neck I've ever played: it sits in the hand just like the Wolfgang's neck but is slightly trimmer and even easier to navigate. This CNC-cut bird's-eye maple masterpiece—you'd expect no less from the company that brought CNC technology to musical instruments—has a light oil finish and an asymmetrical back carve that replicates a guitar neck that's been broken-in over 20-plus years. Because bird's-eye can be a little soft, graphite reinforcement rods are built into the neck and run about three-quarters of its length. The 22 frets are tall and thin, and the neck is joined to the body with an exclusive five-bolt pattern that enhances stability and sustain.

The Special's tone and playability certainly benefit from the exemplary



Hartley Peavey and Peavey product development manager Tony Pasko on the new HP Special

How would you compare the new HP Special with the discontinued Wolfgang?

We believe the HP is a significantly better and more versatile instrument than the Wolfgang. The only thing that they really have in common is that both instruments feature our asymmetrical neck design technology. As for the numerous differences, one of the most significant is the HP's perfectly balanced body shape. The Wolfgang is a shape that Ed liked, but it was not as well balanced as it should have been.

Many concessions were made in the design of the Wolfgang to satisfy Van Halen's personal desires. Is it fair to say that the HP Special more closely resembles the guitar that you originally envisioned as the perfect rock guitar tool?

The Wolfgang was a result of collaboration between Ed Van Halen and Peavey. Ed had his own ideas, which were not always technically and/or ergonomically "ideal." Mass distribution is a vital design element, and this consideration was a very high priority with our HP Series. I also tried to convince Ed that we should do bolt-ons, as well as set necks, but that was not his thing. He seemed fixed on the past, while we are interested in building the best guitars ever. Some people actually believe that the best guitars were built in the Fifties. We believe that the best guitars will be built in the future, and we hope that they will have a Peavey logo on them.

Is Peavey going to introduce a less expensive version of this amazing guitar?

Yes. Our HP Special EXP (Export) will be out this summer and have a number of interesting different features and options, including pickup configurations, finishes and bridge options.

Are there any custom shop options for players that want to personalize their new HP Special?

Absolutely. We want people to know that one-of-a-kind instruments are no longer reserved for players with huge bankrolls. The Peavey Custom Shop can build pretty much anything that anyone could want. Just call 866-443-2333 and ask for the Custom Shop. We're also relaunching our web interface peaveycustomshop.com later this year to make it easier than ever to own a custom Peavey guitar. *—E.K.*

ON THE BACKSIDE: the HP Special CT's five-bolt neck plate and trem cavity

hardware and setup. The double-locking Peavey-built Floyd Rose–licensed tremolo is set flush into the body, creating a clean look and a level plane across the pickups and neck. Wolfgang players always wanted the option to pull up on the bar, and the Special makes it possible by means of an ingenious sliding brass bracket inside the trem cavity that sets the unit for full-floating or blocked-trem action. The headstock features attractive three-on-a-side Schaller minituners with custom pearloid buttons.

The pickups are where this guitar really shines. The direct-mounted zebra-coil humbuckers are custom made by Peavey, have medium-to-high output and are wound for incredible overtones. For greater tonal variety, coil taps on the push/pull volume and tone pots allow the pickups to be switched to single-coil mode. Peavey has also improved upon the Wolfgang with its placement of the pickup switch. Whereas the Wolfgang's toggle was isolated on the upper bout, on the HP Special guitars it is clustered with its companion controls, something that makes large-scale adjustments much more feasible during performance.

Performance

I was so intrigued and excited by how the HP Special CT played and sounded that I "tested" it for five hours straight, right out of the box. The main amps that I used were my Voodoo Amps–modified Mesa Rectifier and a Marshall JCM800. Running the Peavey through a Boss overdrive and into these heads, I was able to create punchy, thrilling and screaming modern high-gain tones. Although the pickups traded some low mids for high-end overtones, it was worth it just to hear those exhilarating harmonics fly off the fretboard.

But this guitar is no one-trick pony. After I backed down the gain on my Marshall amp, the Peavey's dynamic nature allowed me to create punchy old-school Van Halen–esque crunch sounds that were quite sensitive to pick attack. When I wanted a more mellow tone, the neck pickup's single-coil mode provided lots of cut and a cool velvety bass signature. Pushing back my amp's gain and using the single-coil produced enough note separation and liquid distortion to create the tonal balance that sweep picker's love. As for the Floyd-licensed trem, it's about the best double-locking bridge of its type available today. After days and days of horse whinnies, dive bombs and primal screams, the HP Special CT remained in tune.

The Bottom Line

If you liked the Wolfgang, prepare to be dazzled by the Peavey HP CT Special. This is a true high-end guitar that's built around one of the world's most advanced and playable asymmetrical guitar necks, custom-wound direct-mounted humbuckers and a flawless Floyd-style trem. For hard-hitting rock tones and heavy metal, I can't give the HP Special CT a more enthusiastic endorsement. ■

[redacted]

PRO: Balance and comfort, awesome trem, pulse-quickening harmonics

CON: Push/pull coil taps can be difficult to manipulate



SMOOTH OPERATOR: Peavey's Floyd-licensed trem looks clean and performs flawlessly.

T[redacted]E RAZOR'S [redacted]DGE

Hughes & Kettner Trilogy half stack

By **Eric Kirkland**

SINGLE-CHANNEL AMPS are certainly adequate in many situations, but they often don't offer much tonal variation. On the other hand, a multichannel amp, like the Hughes & Kettner Trilogy I'm reviewing this month, can quickly provide a player with access to a multitude of sounds and ways to shape them. If the Trilogy's four channels of all-tube tone aren't enough to pique your interest, this 100-watt German sound factory also features H&K's patented SmartLoop technology, which saves and recalls your effects loop settings for each of the four channels.



Features

Look through the Trilogy's glass fascia and you'll see that the symmetrically aligned tubes—four EL34 power tubes behind a quartet of 12AX7 preamp tubes—are artistically set against an open black background. Even the choke and output transformer are hidden from sight, so they don't interfere with the head's alterlike appearance. The glass window is etched with the Hughes & Kettner name, with the titles for each section of controls below. When the amp is turned on, all of the etched lettering on the glass illuminates with an exciting bright blue glow.

The amp's front panel controls are arranged in a simple way that requires no help from the manual; each chann[redacted]ts own controls, with illuminated buttons that let you manually select the channels and their special features. The four-knob Clean channel has a three-band EQ, its own volume control and a Sparkle button that activates an extra presence circuit. The Crunch channel features a three-band EQ, dedicated controls for master and gain and a boost feature that adds girth and gain. The lead section contains two channels: Lead and Ultra Lead. These high-gain channels share EQ and master controls but benefit from separate gain knobs. The master section contains global controls to dial in presence, master output and the effect loop's wet/dry mix. It also has buttons to turn the effect loop on and off, select serial or parallel loop operation and activate the MIDI "learn" feature.

Hughes & Kettner's SmartLoop technology seriously increases this amp's flexibility by allowing players to save the selected loop settings for each channel. The included FS-4 four-button footswitch provides a separate switch for each of the channels, and if you want even more switching at your feet, the Trilogy will accept a MIDI foot pedal that you can program to individually activate channels as well as boost, Sparkle and the effect settings.

KA-CHING!

LIST PRICES: Trilogy head, $1,869.00; VC 412 A30 Celestion-loaded 4x12, $1,199.00
MANUFACTURER: Hughes & Kettner, Inc., hughes-and-kettner.com



Performance

For my review, I tested the Trilogy through an H&K slanted 4x12 cab bearing a nostalgia-inducing silver sparkle grille and loaded with a set of genuine Celestion Vintage 30 speakers. I did my testing with a Relic Strat, a Burstbucker-loaded Les Paul Custom and cables from MIT and Planet Waves.

Through the Clean channel, my Strat sounded soft and felt a little mushy at moderate volume settings. But when I activated the Sparkle circuit, the channel took on a new dimension. Notes responded much quicker, and there was a considerable increase in overtones and punch. Although the EL34s did not provide loads of bass, their sweet midrange kept the amp's tone from becoming obnoxious as I explored the Trilogy's ample clean headroom.

I found some of my favorite Trilogy tones with my Les Paul driving the Crunch channel. The tone was sharp and clear at low volumes and took on a fatter presence when I pushed the power section. I used the boost feature as an alternate lead tone but preferred the thinner nature of the Crunch channel's unaffected state.

The Lead and Ultra Lead channels are voiced to present British and American ideals, respectively, of high-gain tone. Using my Les Paul, I heard the midrange dominance in the Lead mode and the bass extension and gain increase in the Ultra Lead channel, but to be fair, either one gave me enough sizzling distortion for some fun lead work.

The Bottom Line

The Hughes & Kettner Trilogy offers a stylized look and a number of distinct tones and usable features in a sensible price bracket. Its neon-style lighting creates a futuristic allure, the amp's four channels create everything from spanking clean to edgy distortion, and the SmartLoop circuitry allows users to easily experiment with different effect configurations. This amp's a winner all the way. ■

PRO: Awesome looks, tonal variation, SmartLoop technology saves channel loop settings
CON: Tones could be deeper and more dimensional, no reverb

PLAYING THE MARKET

CONFESSIONS OF A VINTAGE GEAR WHORE

BY CURLY MAPLE

DIRTY TALK

Dirty Fingers Humbucker

WITH ITS WARM and woody sound, the Gibson ES-335 has always been a "man's guitar," one played by serious blues and jazz dudes. So I was surprised when the ax was appropriated as a signature model by former Blink-182 guitarist Tom DeLonge, a decent player who, nevertheless, has until recently made music enjoyed mostly by teenagers and maturity-stunted adults.

Naturally, DeLonge's signature 335 makes several departures from tradition, the most significant of which is its use of a single Dirty Fingers reissue pickup in place of two PAF-style humbuckers. The Dirty Fingers was originally introduced in the early Eighties and made available on the Flying V, Explorer, ES-347 and 335-S. It too is a humbucker, but one whose coils were overwound to produce extreme output and clarity. The pickup was offered without the standard metal cover and included 12 height-adjustable pole pieces, rather than the standard six. For optimal performance, copper tape and multishielded wire were used in its manufacture.

In a catalog of the day, Gibson described the Dirty Fingers as "the critical union between power and dirt"—or as DeLonge bluntly put it, "loud and obnoxious." In fact, the pickup was too much for players weaned on the lower-output sound of the original humbucker. By the late Eighties, it was effectively silenced when Gibson halted its Dirty Fingers production.

Considering that many Eighties Gibsons have had their stock pickups swapped out, original Dirty Fingers should be cheap and plentiful on the secondhand market. A matched pair recently sold on eBay for $97. Then again, when you consider that the magnets will have weakened over time, slightly decreasing the pickup's output, a wiser choice would be the Gibson reissues, which have the added benefit of a lifetime warranty. Not to mention, DeLonge's endorsement.

JUST SAY "S"

Ibanez SZ320MH electric guitar

By **Chris Gill**



IBANEZ'S ORIGINAL "S" Series model, introduced in 1986 and still produced by the company, is a shredder's ax to the core. Recently, however, Ibanez expanded the line to include stripped-down, no-nonsense versions that reflect the more reserved tastes of today's players. The SZ320MH is one such example, offering a three-piece set-in mahogany neck, a mahogany body stained dark red and an affordable price that won't strain the budget of first-time buyers.



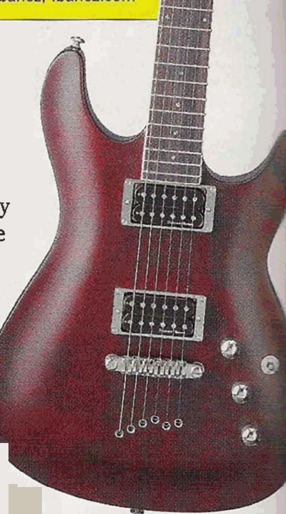
Features

Whereas previous "S" Series guitars featured razor-thin edges along the body, with most of the "meat" remaining in the center, the SZ320MH is decidedly chunkier, yet it retains a slim, comfortable profile. The strings are anchored through the body, which gives the guitar lively response and brings a little extra sparkle out of the mahogany's characteristically dark tone. The fully adjustable Gibraltar III bridge is a vast improvement over traditional "Tune-O-Matic" bridge design, providing a smooth surface to rest your picking hand across when palm muting.

The SZ320MH's electronics are similarly functional and elegant. Two Seymour Duncan–designed Ibanez humbuckers enhance the warm and cool mahogany tones, providing just the right balance of bite for clarity and depth for heft, with overall tone falling into territory between a Les Paul and an SG. Controls consist of a volume knob for each pickup and a master tone control. This may not be the most versatile configuration on the market, but when a guitar delivers pure, raw tone like the SZ320MH, you really don't want too much circuitry getting in the way.

Featuring a 25.1-inch scale, the guitar offers a good balance between the comfort of a traditional Gibson scale and the brilliant tones of a Fender scale, and its 22 medium frets have that "just right" feel as well. Simple abalone dot inlays adorn the smooth rosewood fretboard—nothing too fancy or flashy here, but they get the job done in style.

KA-CHING!
LIST PRICE: $572.99
MANUFACTURER: Ibanez, Ibanez.com



The Bottom Line

If you're looking for a "meat 'n' potatoes" ax that delivers no-nonsense tones, solid construction and comfortable playability for a reasonable price, the Ibanez SZ320MH is the full-meal deal. It may not be the trendiest model out there, but rest assured that guitarists will still be playing their SZ320's long after the next dozen trends have come and gone. ■

PRO: Affordable; excellent tone and playability
CON: Only available with red-stained finish

buzzbin
NEW, HIP AND UNDER THE RADAR

ELECTRIC BOOGALOO

Louis Electric Bluesbreaker combo

KA-CHING!
LIST PRICE: $3,395.00
MANUFACTURER: Louis Electric Amplifiers, louisamps.com

OF THE ALL-TIME top-10 guitar amps, the Marshall model 1962 combo used by Eric Clapton on John Mayall's *Blues Breakers with Eric Clapton* album certainly ranks as one of the most coveted Holy Grails. Numerous reissues have emerged over the years, but most have overlooked significant details that gave the original "Bluesbreaker" combo its unique character, such as its oversized cabinet, KT66 tubes, transformers and other electrical components.

Louis Electric's Bluesbreaker model may be the most accurate reproduction of Marshall's prized mid-Sixties combo ever. Features include a massive (23-1/2 x 32 x 10-1/2 inches) cabinet, custom hand-wound transformers built to identical specifications of the original Radiospares transformers, KT66 power and GZ34 rectifier tubes and a hand-wired circuit that accurately duplicates the original JTM45 model 1986 "bass" chassis right down to its military-spec potentiometers and Pererated circuit board. Two hand-built LEL 014 12-inch speakers deliver classic Celestion Greenback tone.

Connected to a Les Paul Standard, the Bluesbreaker pumps out brilliant harmonics, aggressive growl and expressive responsiveness, with sound that's as big as its king-sized cabinet. A smaller cabinet is available for those of us without a road crew or Gold's Gym membership, but for the true Bluesbreaker experience the big cab is the only way to go. —*Chris Gill*



MIDRANGE MARVEL

Fernandes Ravelle Limited Baritone

By **Eric Kirkland**

GUITAR PLAYERS EMPLOY various methods to coax darker tones from their instruments, like using heavy-gauge strings and tuning down a half step or more. Seven-string guitars provide yet another alternative, but their wide necks can be difficult to play. Besides, neither option provides players with an instrument that bridges the tonal gap between a standard guitar and a bass.

For these reasons, I'm surprised to see that it's taken so long for baritone guitars to gain a following. As it happens, more players are finally starting to realize the powerful tonal potential of these monster instruments and requesting baritone versions of their favorite guitars. Since Fernandes Guitars is known as an innovative company that listens to players' needs, it's only fitting that the company has introduced a baritone rocker. Built on the hot-selling Ravelle platform, the extremely limited (64 pieces) Ravelle Baritone delivers block-crushing power and a playing experience like no other guitar.

KA-*CHING!*

LIST PRICE: $1,399.00
MANUFACTURER: Fernandes Guitars, fernandesguitars.com

Features

Fans of Velvet Revolver's Dave Kushner will recognize the Ravelle's wild sweeping body shape, which is proportionally larger to meet the baritone's size requirements. Fernandes is selecting only the finest 5A Canadian quilted maple for these guitars' tops, and the Wine Red finish on my test guitar beautifully highlighted the rippled curls of this stunning maple cap. I also liked the semitransparent dark sienna stain on the mahogany neck and body, which is a nice alternative to covering fine wood with black paint.

The Ravelle Limited Baritone uses heavy-gauge strings—.013 through .056. For maximum stability and support, the long, 27-inch-scale neck is set into the solid body. The bound rosewood fingerboard has 22 jumbo frets and real green abalone inlays that add a lot of flash to this already eye-catching guitar. The Gotoh hardware consists of a Tune-O-Matic bridge and a set of MH-24 tuners.

To electrify the Ravelle's beefy tones, Fernandes chose a special pair of Seymour Duncan humbuckers. The Custom V in the bridge slot can drive an amp hard, while delivering all of the big strings' dynamics. A classic Duncan '59 in the neck position ensures buttery tones. Controls are standard, with one volume, one tone and a three-way switch.

Performance

From the moment I opened the Ravelle's case, I was dying to find out what kind of crunch tones I could create with this guitar. Plugging into my modified Marshall JCM800 half stack and hitting one chord answered that question. The Ravelle Baritone rang with thunderous authority and produced a menacing voice. After playing the guitar for only a few minutes, I could clearly see its potential as an earth-shaking rhythm weapon. Still, I wouldn't limit this guitar to rhythm duties: its focused and edgy delivery allowed me to also run through some very snappy riffs. Fingerpicked, the Ravelle produced clean tones that sounded inspiring through my Fender Vibro-King. Each note sounded with the same bold and round qualities that I generally associate with a dreadnought-sized acoustic guitar.

The Bottom Line

If you're looking for an instrument with the power of a bass and the finesse of a guitar, a baritone may be for you. The Fernandes Ravelle Limited Baritone is visually striking, thanks to a 5A quilted Canadian maple top. More important, it sounds great, courtesy of slamming Duncan pickups that turn this big dog's hefty frequencies into searing distorted tones. ■

PRO: **Gorgeous maple top, easy playability, commanding and responsive tones**

CON: **No humbucker coil-tap or tone-shaping options**



Fernandes marketing director Andres Jaramillo gives the lowdown on the Ravelle Limited Baritone.

Why is it appropriate for Fernandes to build a rocker's baritone at this time? Contemporary musicians, especially heavy rockers, are increasingly using tunings that are much lower than standard. But standard guitars have big limitations in terms of intonation and string tension, especially when tuning down one step or lower.

Is there anything special about the Ravelle's design that lends it to a baritone scale? The Ravelle is currently our most popular guitar. Its contour, solid set-neck construction and mahogany body turn out to be the ingredients for an excellent baritone. The transformation process was pretty simple: we just had to enlarge the body and scale of our Ravelle design accordingly to the desired specs.

Are there any other Fernandes baritones on the horizon? We plan to have a deluxe model of the Ravelle Baritone available, hopefully this year. It will feature a pair of EMG 81 pickups and be offered only in black. *—E.K.*

SOUNDCHECK TESTING 1...2...3...

AUDIOFILE

PRO AUDIO IN REVIEW

NATIVE INTELLIGENCE

Native Instruments Guitar Rig 2

By **Emile Menasché**



NATIVE INSTRUMENTS' Guitar Rig 2 (GR2) could be called a total guitar software. Like its predecessor, this Windows XP/Mac OS X–compatible package emulates amps, effects, cabinets and mics, and can work as a stand-alone program or as a plug-in within your favorite DAW. But version 2 is more than a mere update: it boasts four more amps (including an Ampeg bass setup) and cabinets, new effects (for a total of 36), an enhanced sound engine and some complex modulation and routing features that let you work your guitar sounds the way techno weenies do their synths. I won't spend the whole review listing what's available, but suffice it to say that if you have a Mac or Windows machine, Guitar Rig 2 puts pretty much any sound you'd ever want at your fingertips.



KA-CHING!

LIST PRICE: $579.00 (with Kontrol 2 pedal)
MANUFACTURER: Native Instruments, ni-guitar-rig.com
MINIMUM SYSTEM REQUIREMENTS
Mac: OS X 10.3.x, G4 733MHz, 512MB RAM Windows XP SP2,
PC: Pentium 700MHz/Athlon XP 1.33GHz, 256MB RAM USB 2.0 Interface Windows XP Service Pack 2
COMPATIBILITY
Audio Units, VST, RTAS (on ProTools 7), DXi, ASIO, Core Audio, Core MIDI, DirectSound

Rig Kontrol 2

My test rig included the useful, though not mandatory, Rig Kontrol 2 foot controller. It not only allows you to operate the software with seven footswitches and a pedal; it also works as a USB 2.0 audio interface with stereo analog I/O, a headphones out, MIDI and connections for external control pedals. It's compact enough to slide into the accessory pocket of a gig bag or large laptop case, and its metal construction suggests it could survive use onstage, not just in the computer room. The I/O is high quality, supporting sample rates of 44.1, 48, and 96kHz at 24 bits. It sounded great and worked well in my tests.

Amps

Most guitar amp modelers are designed to emulate classic tubeware, and Guitar Rig 2 is no exception. But instead of trying to ape every amp since the first megaphone, GR2 goes for complexity and quality within a relatively limited set of eight choices. On offer are emulations of two Fenders (including "Tweedman," a new model based on, well...you know), two Marshalls (including a new JCM800 emulation), a Vox, a Mesa Recto takeoff, the aforementioned Ampeg bass amp and a Roland Jazz Chorus. (Thanks to trademark laws, NI has had to get creative with names. Top on the euphemism list is the "Gratifier." I'm assuming that's aural gratification.)

Each amp is capable of a wide array of sounds, from clean to 'tween to overdriven. To me, this is more like real life, where we ask our amps to produce a lot of different shades of tone. The controls work exceptionally well and realistically, though mousing remains a pain: a knob interface would be a welcome accessory.

The amps are mated to an array of 15 guitar and six bass cabinets, as well as four rotary speakers, and within these are many choices for mic position and other sound-shaping settings. I found that a change in cabinet can create a radical sonic transformation, not just in the EQ curve but in the nature of the distortion and other qualities that go beyond what typical amp modelers do.

The bass amp (or amps, if you want to count the Tweedman) are a welcome addition, since even those who still mic up guitar amps tend to record bass direct 90 percent of the time. All the amps were responsive to touch and dynamics.

HEADS UP: Rig 2's virtual amp collection



Effects

With some amp simulators, the effects seem like an afterthought. They have the old-school names and stomp box graphics but sound pedestrian. Not here. GR2's collection is thorough, realistic and satisfying. I especially enjoyed the T.C. Electronic-like chorus/flange, the rotary cabinets and the [illegible] pedal, which was very faithful to the Eighties' most foul-mouthed distortion pedal. Other highlights include some very good preamps (including a nice homage to the SansAmp), spring and studio reverbs, psychedelic delay, and [illegible] and wah pedals that can be controlled by the Kontrol 2's foot pedal. GR2's incredibly flexible routing lets you position effects as you see fit, and like the amps, everything is nice and easy: just drag and drop.

Routing, Loops and Modulation

For all its vintage bona fides, GR2 is anything but a retro time machine. Its signal-splitting feature lets you build complex, multi-amp rigs. It can record and play back audio files for loop-based music, jam-along layers and even slow-speed practice of complex licks. But the most innovative tools are its modulation devices, which can control just about any parameter. You can, for example, use a step sequencer to create synthlike filter sweeps, or route a low-frequency oscillator to control wah or tone controls. Admittedly, this stuff [illegible] the reservation [illegible] guitarists, but it allows you to design electronically complex sounds without sacrificing the expressive possibilities inherent in a stringed instrument.

The Bottom Line

With all of its features, GR2 is complex. That's mostly a strength, but it may prove intimidating for some. While its hundreds of presets cover the gamut, GR2 makes building your own rig from scratch very satisfying. Either way, this impressive program's amps, effects and cabinets set the new standard for software-based guitar tone. ■

PRO: ***Great sound and vast array of sound-shaping tools; works well with or without foot controller/interface; can work in host or as a stand-alone processor***

CON: Processor hungry; complexity can be overwhelming to some.



YOU ROCK: Rig Kontrol 2 foot controller

YOU DON'T KNOW JACKS

Got a loose input on your gear? Matt Bruck explains how to make it—and keep it—tight.



See Matt demonstrate his reply to this question on the CD-ROM.

The jack where the cable goes into my Strat always comes loose. I tighten it a lot but it never seems to stay. It's frustrating. Is there anything that I can do to tighten it so it stays tight?

—Hayden Moeller
Del Mar, CA

Using a small Phillips-head screwdriver, gently remove the two small screws that hold the input jack plate to the body. You may want to keep an empty glass close by to hold the screws, so you don't lose them while the mounting plate is off the guitar. Once the mounting plate is off the guitar, dismount the input jack from the mounting plate using a 1/4-inch nut driver to remove the hex nut that keeps the input assembly together. Refrain from using needle nose or standard pliers. Once the jack is removed from the plate, inspect the threaded collar of the input jack. In most cases, the last thing you will see on the threaded input jack is a 3/8-inch lock washer. If you don't see one, you should buy one and place it on the threaded input jack. When the assembly is tightened, the lock washer bites into the plate and helps stabilize the assembly and maintain the tension that holds it together.

Once you have the lock washer in place, slide the input jack through the hole in the mounting plate and thread the hex nut on the outside of the plate by hand. From there, tighten the hex nut using your 1/4-inch nut driver. The last step is to remount the input jack plate and connect the guitar to an amp with a cable. Test the assembly by jiggling the cable close to the input jack. If you've done the job right, your signal should be tight and the signal should be pure, without interference.

* * * * *

I just received a Rickenbacker 360/12. It's a 12-string and it looks great, but how the hell do you set this monster up and, better yet, keep it in tune? It seems the strings that attach to the machineheads inside the headstock catch on the Rickenbacker nameplate. I tune it and play for a few minutes, then I hear a "ping" and I'm out of tune again. Any hints?

—Kevin Gress
Nicholson, PA

These are great-sounding guitars and definitely a bitch to restring and set up, as I know from experience. If the nameplate is mounted as tight to the headstock as possible, you may find that removing it is the easiest way to solve the problem. I know this might not be your first choice of action, but it may be the path of least resistance. The second thing I would consider is to have a new nut cut and installed to replace the old nut. The nut determines the height at which the strings travel to the tuning machines. If it's worn or incorrectly cut, the strings might travel lower than intended and catch at the nut.

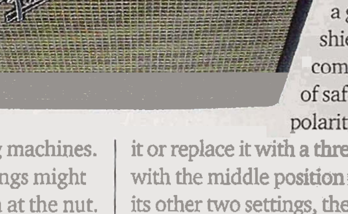
In general, I suggest that you practice all the procedures that contribute to stable tuning. Check to make sure all the hardware on the guitar is tightened down properly, and spend time stretching the strings to eliminate unnecessary slippage. Remember that proper intonation is twice as important on a 12-string as it is on a six-string, and that correct intonation requires uniformly level frets. This is impossible to achieve if the frets have worn spots. In that case, a fret dress will be required, if there is enough fret available to dress (Ricky frets are pretty small). If there is not enough fret left, a refret may be required.

For what it's worth, Rickenbacker is phasing in a redesign for its 360/12 headstocks on its nonreissue models. The change involves cutting the [illegible] sideways tuners all the way, rather [illegible] three-quarters of the way, through [illegible] headstock. The change makes [illegible] easier to string up and tune.

* * * * *

I have a blackface Fender Vibro [illegible] Sixties. I was getting a shock from [illegible] a previous Tech Ed column that [illegible] the grounding. I went to add a new [illegible] cable, with a ground, and realized [illegible] was being used as a neutral. Is this [illegible]

—[illegible]



It's not a [illegible] However, I [illegible] point out [illegible] chassis is not [illegible] a "neutral"; [illegible] a ground. The [illegible] shields the [illegible] components. For [illegible] of safety, if the amp [illegible] polarity switch, [illegible] it or replace it with a three-pos[illegible] with the middle position as the [illegible] its other two settings, the polarity [illegible] reference one of the two load-carrying [illegible] the AC cable to ground through a [illegible]

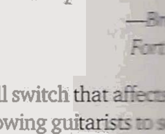
* * * * *

What is a push-pull coil tap?

—[illegible]
Fort [illegible]

It's a push-pull switch that affects [illegible] performance, allowing guitarists to [illegible] vidual or multiple coils as well as in-[illegible] out-of-phase options. It provides [illegible] tone options than stock pickup [illegible] tions. While it is commonly employed [illegible] bucking pickups, it can be used on [illegible] varieties, as well. ■

Got a question for Matt Bruck?
Get an answer and win free gear! Simply email your question to Matt at teched@guitarworld.com or mail it to Tech Education, Guitar World, 149 5th Ave., 9th Floor, New York, NY 10010. If your letter is published, you'll receive a Planet Waves Guitar Accessory Pack [illegible] Include your full name and mailing [illegible] Visit guitarworld.com for more [illegible]



SOUNDCHECK TESTING 1...2...3...

THE PRODUCERS

CHAIRMEN OF THE BOARD

SOME LIKE IT HOT

David Bendeth shines a light on his searingly aggressive guit[illegible] tones for Hawthorne Heights and Breaking Benjamin.

By **Tom Beaujour**

IN LAST MONTH'S issue, David Bendeth discussed the rigorous preproduction and recording methods he employs to coax the best possible songs, arrangements and performances from acts such as Red Letter Jumpsuit, Breaking Benjamin and Hawthorne Heights, whose new hit album, *If Only You Were Lonely*, he produced. As you'll see in this month's installment, the Canadian-born producer doesn't make life particularly easy for himself either, employing an arsenal of tools—including a flashlight—to capture guitar tones that measure up to his exacting standards.

GUITAR WORLD Your guitar tones have more midrange than the tones on most current releases, where much of that frequency range is scooped out.

DAVID BENDETH I actually push things further than they need to go to make a point. I like to use the phrase "elbows sticking out," by which I mean that things have to stick out in the mix and irritate me a little bit before I really enjoy them. You can scoop the midrange out of the guitars and start carving holes in the mix so everything has a place to sit. It's great for radio, but it's fucking boring, and you don't get any kind of buzz or sense of aggression from the music.

GW When a band records with you, will they generally use their own gear or do you have a collection of stuff that you favor?

BENDETH Typically, when a band comes in, they never have anything good; every amp has been on the road and had the living hell beat out of it. I really take care of my amps. They're all customized, and I try to install fresh tubes for every record and make sure all the electronics and the signal path are right.

GW Which amps are your faves?

BENDETH A 100-watt Soldano, a Marshall TSL100 Triple Super Lead and a 1954 Fender Deluxe, all of which we usually run through cabinets loaded with orange-back JBL and Greenback Celestion speakers. Once in a while we'll also bring in a Mesa Triple Rectifier, but they tend to get very, very big and overdrive all to hell in the studio, so we have to be careful. I tend not to drive the living hell out of the amps, either; I'd rather keep the level down and get the distortion from a pedal like an Ibanez Tube Screamer or my Zonk Machine.



BREAK STUFF: Breaking Benjamin keep it together.

GW Your "Zonk Machine"?

BENDETH It's a pedal made by a company in England called Hornby Skewes, and they're really rare. I got mine when I was 16, and they sell on eBay for, like, $2,000 now. It's just a little blue fuzz box.

GW Why do you prefer using distortion pedals to relying on amp gain?

BENDETH I like to have more to work with than just the amp. Using the right EQ, which is usually Neve 1088s, and having control over the amount of drive going to the amp really puts you in the driver's seat.

GW Any other guitar tone–capturing tricks you'd like to share?

BENDETH Every cone has a [illegible] where it produces the most sou[illegible] it, I'll grab a flashlight and shi[illegible] the grille cloth, so I that I can se[illegible] am in relation to the center o[illegible] wear headphones, just as ear [illegible] I don't get my ears blown out, [illegible] guitar player to play. Then I s[illegible] microphone across the speake[illegible] until someone in the control r[illegible] I've hit the spot. When you do [illegible] you get the most amount of b[illegible] and top. Sometimes I'll also p[illegible] U87 over the top of the amp a[illegible] the sound coming from there. [illegible] keep amps elevated. Once it's [illegible] ground, the whole sound of t[illegible] changes, because all of botto[illegible] into the floor. Honestly, it's rea[illegible] get a great guitar sound. It's n[illegible] thing. It's a couple of hours. ■